Filmindia

June 1948

REGD. No.B.35
INLAND Rs.2
FOREIGN Sh.4

THE M... OF MODE... ART
Received...

She held the strings of lov
in case of these
Young men!

ASHOK KUMAR

KISHOR SAHU

DEVIKA RANI

MUMTAZ ALI

Anyaya

(INJUSTICE)
अन्याय

NOTE: We wish to make it perfectly clear that the picture "ANYAYA" is being made out of old Bombay Tallies' Pictures. Mme Devika Rani is not at all working again on the sets but we have made it possible to prepare a picture out of old B. T. pictures in which she featured.

Produced & Directed by

J. S. CASSHYAP

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MAHESH KAUL
&
BABY ZUBEIDA

Gopinath

Written, Produced & Directed by

MAHESH KAUL

Music: NINU MUZUMDAR

Executive-Producer: B. K. AGRAWAL.

Photography CHANDU

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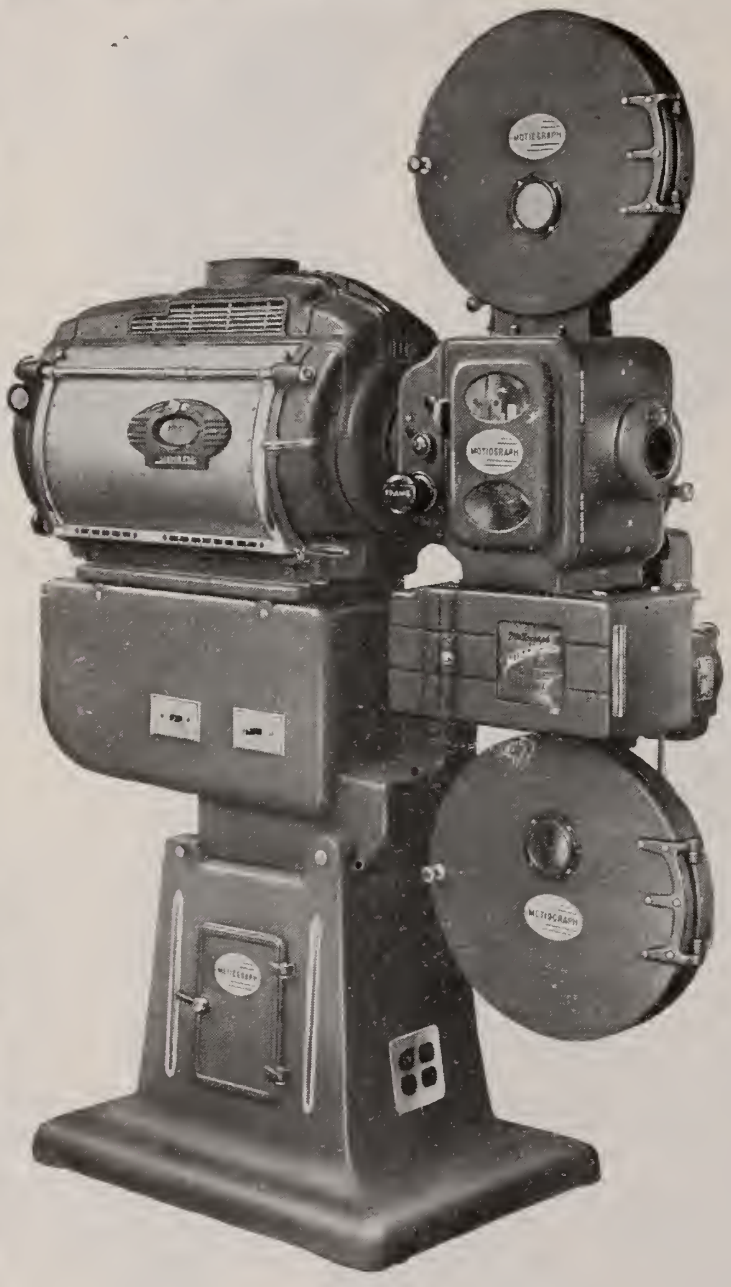

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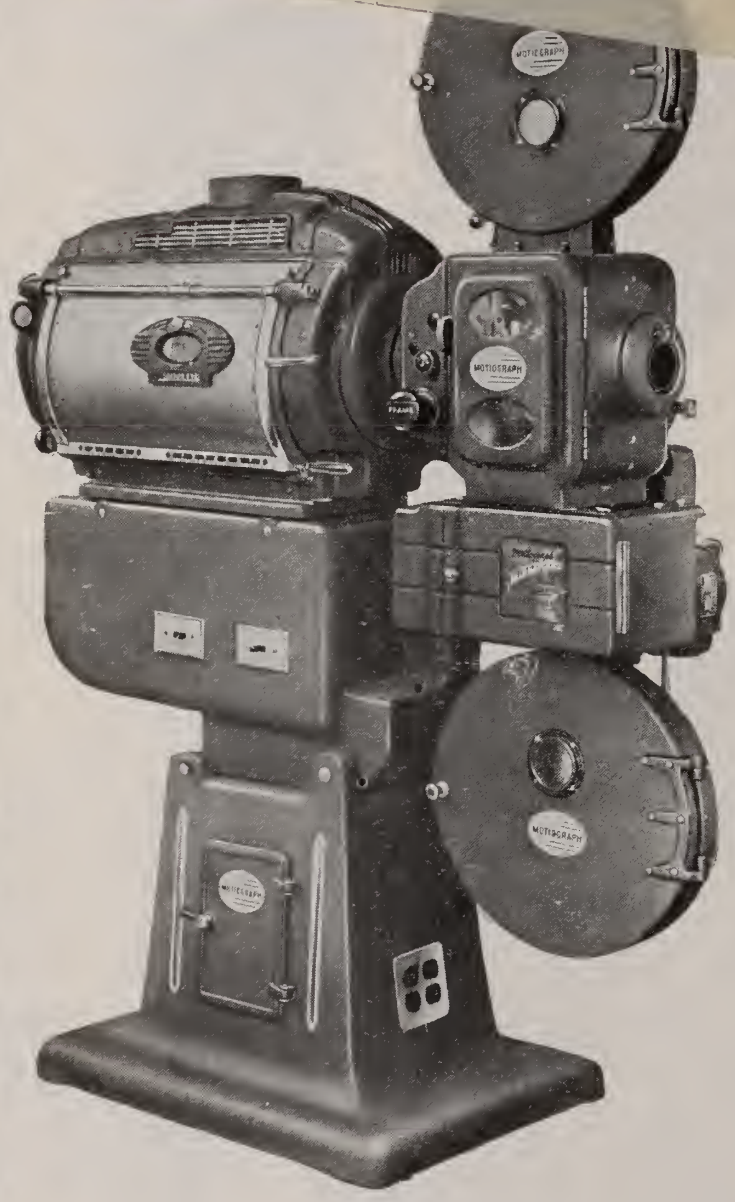

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Documentary Or Defamation ?

Govt. of India Helps To Make Films To Tell The World How 'Uncivilised' We Are !

When it was first reported in the press that 'aul Zils, a young German technician, had been en-'usted with the task of producing the three docu-ıentary films for training Indian social welfare 'orkers, which the Film Department of the JNESCO (United Nations Educational, Scientific nd Cultural Organisation) was making for, and at ıe request of, the Government of India, this jour-al alone had the foresight to warn against the anger of getting a non-Indian to direct such films 'hich were concerned with the very core of Indian illage life. In the "Bombay Calling" for March, ur contributor "JUDAS" wrote:—

> "....*the films are to be addressed to the millions of illiterate mothers and teachers in the villages, who are conversant only with any of the provincial languages. A completely INDIAN approach and an understanding of Indian psychology are, therefore, necessary for any one who undertakes the production of these films .... (only) Indian technicians with imagination can bring to the task of making films on such subjects an Indian approach and an instinctive understanding of the Indian psychology and the Indian way of life*".

Now we have seen the films and our worst ears have been justified. Not that the films are echnically bad, but because they are, as we feared, ypical and glaring examples of a foreigner's-eye-iew of India—that patronising, condescending at-tude in which contempt, pity and a morbid plea-ıre at pointing the sore spots of Oriental life are ll mixed, the same attitude which characterised ıch films as "Gungadin" and "Drums". The "na-ves" are dirty, filthy, uneducated, illiterate, un-ygienic, hopelessly backward. But they are not) bad, really, being child-like at heart. They can e saved and redeemed by *Sahib loge*, their missions ıd their medicines, by white-silk-sari-clad Parsi ocial workers from Bombay—and by blonde Ger-ıans like Paul Zils! That, to me, seems to be the ıeme and substance of the three documentaries, Mother", "Child" and "Community" for which the people and the Government of India have paid through the vast amount we contribute every year to the UNESCO, without getting very much in return.

"So Cute, My deah!"

At the Metro preview, the Society ladies predominated and found the films "so cute, my deah" —a compliment which might have been meant for the producer, for all we know. But film critics are not likely to be impressed by the good looks or white skin of a producer or by the swanky invitation cards. A film—be it a feature or a documentary—has to be judged on its own merits.

Judged as documentaries, the three films "Child", "Mother" and "Community" would rate an indifferent B class. The photography (by an Indian, P. V. Pathy) is first rate, both locations and character faces having been photographed with understanding and sympathy, without the help of overfiltered bleached clouds and prettified landscapes. The various ills to which an Indian village is heir to—disease, ignorance, superstition—are catalogued with grim and unlovely details and the message of "hygienic living" is hammered in relentlessly both through pictorial effects and commentary. Viewed superficially one might say that though young Zils has not produced a documentary in the tradition of Flaherty and Paul Rotha he has at least rendered some useful service to us, Indians, by making these films. But has he? Documentaries were once described as "films of truth". Has Zils told the truth, the whole truth, in these films?

According to Zils and his films, the Indian villager is unhappy and miserable *not as a result of hundred and fifty years of imperialist oppression and exploitation, not because of the vicious zamindari system, not because of the money-lenders*, but because of ignorance and superstition. According to Zils, the ancient systems of Indian medicine are completely worthless. The improvised devices that the peasants (for lack of medical facilities) are forced to use, and some of which are quite effective,

In Suresh Pictures' forthcoming picture "Jeevan Jyot", Ratnamala and Javahar appear to have seen the flame of life.

are dismissed as filthy and superstitious. Thus M Zils is looking at us from outside, looking with gen ine pity, perhaps, *but as an outsider,* without u derstanding, and without identifying himself wi the people and their life. Moreover, he wants tackle vital social problems without attacking t political causes and the economic *status quo.* T "social welfare" as envisaged by his films and as aptly symbolized by the Parsi lady doctor, again outsider, who is the main character of the film, is t fashionable "slumbering" of conscience-stricken s ciety ladies. No wonder these films have appeal mostly to the shark-skin-and-gold-border sari cla

Disowned By Experts

The unauthentic nature of these films and t basically false, un-Indian approach of their prod cer can further be proved by the comments and c ticism of medical experts and trained social work who saw them—including one whose name appea in the credit titles as one of the "Technical Ad sers". In a letter to Miss Marion Dix, the Visu Information Officer of the United Nations Organis tion who supervised the production, this is what I K. S. Mhaskar, M.A., M.D., B.Sc., D.P.H., D.T.M & H., Honorary Secretary, Bombay Mothers a Children's Welfare Society, who was supposed to the Technical Adviser for these films, has to s about them:

"I confess I was very much disappoint and *if I had been asked* (emphasis ours—E

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while the film was being prepared, I would have been glad to help....I do not know exactly what advice Dr. Kumarappa and Dr. Miss Chaudhari (the other two Technical Advisers) had given you, but if we three had met at least once in joint consultations, we could have eliminated some objectionable portions and substituted something which we desire very much as Indians....You had also mentioned that you will put in some similar scenes about the other provinces in India, for the sake of comparison, so that the viewers would not think that such things are done in Maharashtra alone...." Here are some points of criticism made by Dr. Mrs. Shantabai Gulabchand, M.B.B.S., F.R.C.S, Deputy Secretary, Bombay Mothers and Children Welfare Society:—

"First and foremost the heroine chosen by the Director has no expression on her face, throughout the film she looks so tired and worried so that the people of the village would get tired of her soon....The whole film seems to be a patch-work....."

After a detailed, scene-by-scene criticism of the lms, from the point of view of a medical expert, Dr. ulabchand concludes:

"I am sorry to say that after seeing the film I was rather disappointed".

And this is what an even greater authority, Dr. liss Jhirad, M.D., Acting Chairman of the Bombay lothers & Children Welfare Society, has to say:

"I agree with most of the comments offered by Dr. Mrs. Shantabai Gulabchand....There is much lack of imagination throughout the film....."

PAUL ZILS' "CHILD"
"The general effect of the films is to lower the prestige of India".

PAUL ZILS' COMMUNITY"
"The people of the village would get tired of her soon".

Finally, here is a devastating comment from Mrs. Yamuna Hirlekar, M.A., Principal, Women's College, Poona:

"On seeing the films, one is puzzled as to what is exactly the purpose of the films. Are they meant for the American public or the Indian public? If it is the former, then the general effect of the films is to lower the prestige of India. The rural scenes with the barber and the idle Sadhu are typical subjects that are all the time exploited by foreign anti-Indian propagandists abroad".

Those days are gone when anything done by a white man was immediately accepted by us as the very acme of art and technique. Mr. Zils' films have not satisfied the INDIAN medical authorities and social workers, whatever compliments they may have got from the UNO bosses.

Moreover it is clear from Dr. Mhaskar's letter that his name and position were exploited as "Technical Adviser" without his advice having been sought or received. To our mind, it constitutes an unpardonable breach of faith, and Mr. Zils owes both an explanation and an apology to Dr. Mhaskar.

We repeat, what 'JUDAS' wrote earlier that an Indian documentary director *alone* could have done justice to these films if the intention of the UNO was to make films to help Indian social workers. But was that the intention?

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	Low Intensity Cored Negative	8mm x 8" (203mm)		
A.C. High Intensity	A.C. High Intensity Cored (Both Holders)	7mm x 12" or 14" (305 or 355mm)	66	22
	A.C. High Intensity Cored (Both Holders)	8mm x 12" or 14" (305 or 355mm)	80	25
High Intensity D.C. Reflector Type	"Suprex" Cored Positive	7mm x 12" or 14" (305 or 355mm)	50	37
	"Orotip" C Cored Negative	6mm x 9" (228mm)		
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	"Orotip" C Cored Negative	7mm x 9" (228mm)		
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dha Rao has reason to look askance at the world "Kuchh Naya", Shanti Pictures' maiden production.

Stop This Slander

What is the aim of these documentaries? We uld like to ask. Is it to acquaint Indian social rkers with the nature of the problems they are ely to face in the villages? Is it to teach the lagers themselves better ways of life? Or is it to badcast to the world (*a la* Miss Katherine Mayo l her "Mother India") how "backward" and "un-ilized" the Indians are? If these films were pro-ed (as a UNO Press release stated) "for training lian social welfare workers", and "at the request of the Indian Government as a part of the (U. N.) organisation's advisory social welfare programme which provides for assistance in this line to member countries", then what is the point in having the original commentary in English and flying the prints to America for exhibition abroad?

If these films are shown abroad, the conclusion is inescapable that the UNO is interested in proclaiming India's alleged backwardness to the world at large. All countries (including the USA which has some of the worst slums, slave labour in the South, and thousands of homes where there are no bath rooms or even lavatories) have their sore spots which must be removed by Governmental action and public education. Thanks to a century and a half of imperialist rule, which kept us so backward, India has even more than her proper share of these ugly patches of superstition and ignorance, unhygienic living and lack of sanitation. Our Government and our social workers must fight out these evils. Films can serve a useful purpose by indicating the best remedies for unhygienic living. But what purpose is served by exhibiting these films in foreign countries unless it be to degrade and disgrace India?

In this connection, it will be recalled that the U. S. Government discourages exhibition abroad of films containing exposures and criticism of social conditions in U. S. A. Only the other day they protested against the production on the stage of the play "Deep Are The Roots" in a theatre in the Russian zone of Germany, because it exposes the uncivilized race complex of America and the brutal treatment given to Negroes!

Why then, is our Government silent about this matter? We appeal to the Prime Minister, Pandit Jawaharlal Nehru, and the Deputy Prime Minister, Sardar Patel, to take immediate steps to forbid the exhibition of these films abroad. After ten years, once again "filmindia" launches a crusade to save the honour of our country, and raises the old fighting slogan: STOP THIS SLANDER!

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

:VIVING AN OLD CAMPAIGN

Old readers of "filmindia" will recall a campaign carried on by this journal against anti-Indian ns produced in Hollywood and elsewhere. It was a result of this campaign that "Drums" (a Brih picture glorifying Britain's imperialist policy on North-West Frontier) and "Gungadin" (depictthe ideal Indian as a cringing, slave-like servant the *Sahib loge*) were banned in India. Through campaign carried on in these columns and, later, rough a personal visit of Editor Baburao Patel to llywood and Britain, the vicious flow of antidian pictures was checked. Later, Hollywood did to make amends by producing a few by-noans-perfect but nevertheless sympathetic pictures th Indian background—e.g. "The Rains Came", azor's Edge", etc.

But now, there is a danger of the anti-Indian ms being revived. The gruesome newsreels of the ts have already done much damage to the reputtion of India in the eyes of the world. Following their wake comes the news from London that "the nerican producer of a 'horrific' documentary film titled *India Speaks*, Mr. Walter Footer, is in Lonn to resume his 13-year old battle with the censors re for permission to show it publicly." We rember this film which did much mischief when shown America and it was due to the strong protests made the Indian press—and with a view not to alienatg Indian public opinion on the eve of war—that e British Government had disallowed the exhibin of this film.

What is this film like? Mr. Footer himself scribes it as "horrific". According to him: "I ose the sequence of shots on the basis of what was teresting, entertaining or horrible. Horror is good x-office. The film has been a great success in the nited States, but what India or the Hindus would ink about it I wouldn't know".

When the film was last banned in 1939, "the nsors objected not only to the shots of mutilations flicted on themselves by religious fanatics but also remarks made by Mr. Halliburton (the commentor) on the Hindu religion."

ll Hollywood—Now!

In short, "India Speaks" is a film version of atherine Mayo's "Mother India". By deliberate oice, the worst features of primitive Indian life are xtaposed in such a manner that they constitute a nder on the Indians and on the Hindu religion. ne Government of India should lose no time in aking it clear to the British authorities that they uld regard the release of such a film as an "unfriendly act". All possible diplomatic pressure should be brought to bear on them to get this viciously slanderous film banned for ever.

In this connection, I believe our Ambassadors and High Commissioners abroad have a very important role to perform—as the guardians of India's honour. By keeping close, friendly contact with film producers they must see to it that if any films are made on Indian subjects in the country to which they are assigned, a fair, sympathetic and authentic picture of India is presented. In the old days the Hollywood producers used to apply to the British Ambassador in Washington in such cases and invariably a retired British officer of the Indian army—Colonel This or Major That—was sent as "Technical Advisor" to give his 'expert' guidance in the depiction of Indian life. Our present Ambassadors can see to it that the proper type of Indian advisors are made available to studios wishing to tackle Indian subjects. I read the other day that Columbia is planning an expensive production, "Song of India", starring Sabu, Turhan Bey and Gail Russel (as an Indian princess). What steps has the Indian Embassy in Washington taken to tender correct advice

Kamini Kaushal and Leela Chitnis vying with each other in charm and glamour in Filmistan's forthcoming picture, "Shaheed".

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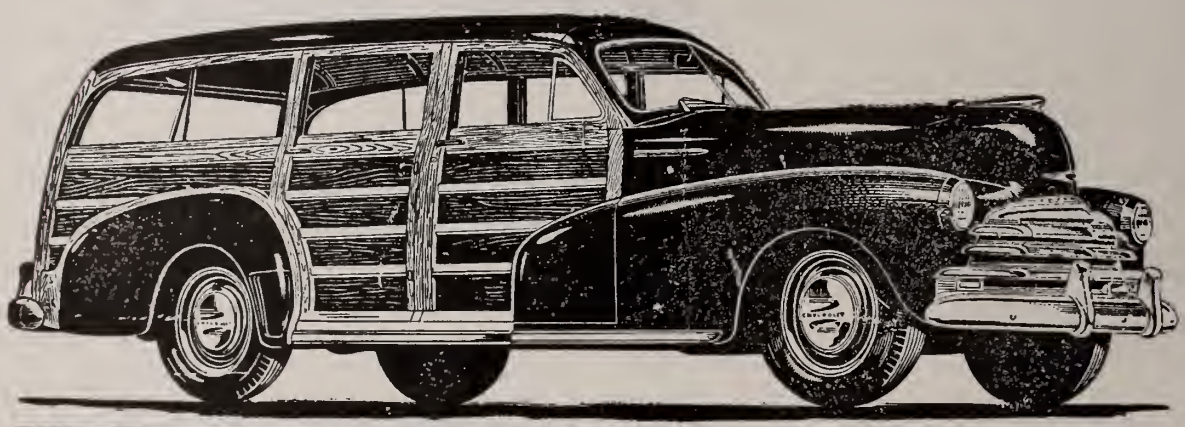

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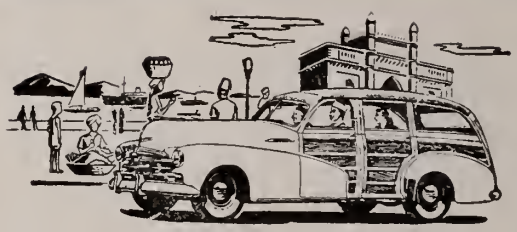

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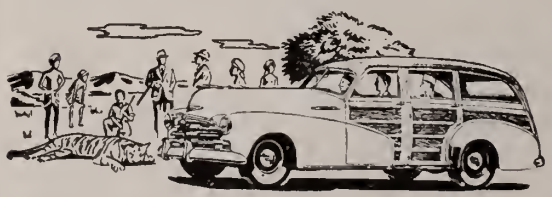

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Though a Gujarati, Manhar Desai prefers the white man's dress to the dhoti and the Gandhi cap in Ajit Pictures' popular Gujarati social, "Gunsundari".

to the producers of this picture? Has Hollywood been told that India is now a free country?

Censorship And Commonsense

Censorship of films, as of anything else, is a useful as well as a dangerous weapon. It can be used, as this magazine has always urged it should, for the removal of vulgarity and obscenity from our films. Constructively, it should be used to encourage the production of healthy, clean, purposeful and progressive pictures. But in the hands of blundering amateurs, ill-informed moralists and half-baked reormers, it can be a nuisance and a farce, too.

No one will dispute the assertion that a picture, in the totality of its effect, must uphold the better values of life, clean and decent living, and a civilised code of morals. But even to emphasize the need for goodness and morality, it may be necessary to dramatically present badness, immorality and evil, as to make the audience loathe all such vicious ways. It would be impossible, for instance, to make a really effective anti-drink and pro-prohibition picture without having scenes showing extreme and revolting cases of drunkenness. If our censors knew even the basic elements of drama they could not fail to be aware of this fact. Even a little commonsense would indicate the necessity of depicting evil to glorify goodness, by contrast. What do the censors mean, then, by the cuts they recently ordered in a film called "Yeh Hai Duniya"?

It appears that in this picture there is a scene depicting the debaucheries and depravities of a party of drunkards which provide a contrast and a provocation for the dramatic action of the idealist hero who enters the dance hall and smashes up the bottles. Conscious of the prohibition policy, the censors (the full board, in this case) have very kindly allowed that part of the scene showing the hero rushing in and smashing the bottles but have ordered the poducers to "omit the rest in between, which consists of close-ups of liquor bottles, men drinking liquor neat straight from bottles and making love to women in a vulgar way".

But without the earlier shots, the bottle-smashing would look pointless and lose all dramatic—and even moral—purpose. It would be a case of 'reaction' without previous 'action'.

In all such cases the issue before the censors should be simple: Does the scene encourage and glorify evil ways of drinking and debauchery or does it create abhorence against such vicious ways? To blindly cut out every drinking scene and shot would defeat the very purpose of the Government's policy to do propaganda against drinking and vice.

Has Ram Rajya Arrived?

Another passage in the official order imposing cuts on the producer of "Yeh Hai Duniya" needs to be noticed:

"In Pratap's speech in Court retain his denunciation of Harilal, but omit all inflammatory generalisations against the rich as a class, which is preaching of violent class hatred: IT MUST BE MADE CLEAR BY THE PRODUCER THAT THE RICH WERE OPPRESSING THE POOR UNDER THE BRITISH RAJ!"

This, surely, is the limit of smug complacency—to use the mildest expression! Do the censors seriously believe that as with effect from August 15, the exploitation of the poor by the rich has suddenly and automatically come to an end? Has the blessed 'Ram Rajya' really arrived? Is there no exploitation, no economic inequality, no profiteering, no blackmarket, no unemployment in Free India today? Only the other day the Government arrested certain millionaires in Bombay for anti-social activities. What evidence is there that after the end of the British Raj the rich are no longer oppressing the poor?

In these circumstances, the order of the censors only betrays a concern for the interests of the exploiting class. Are we to understand that the censors are there for the protection of public morals or for the preservation of an unjust, outmoded economic system?

THOU SHALT NOT WALK OUT!

While the Congress ministry of our Province is continually accused of being incompetent and inefficient, I had never so far believed it capable of becoming funny or comical. But now I believe it. The hard-boiled, puritanic, matter-of-fact ministers can really indulge in a little humour once in a while, as one of them has done by suggesting that the exits of all cinema theatres in the city should be

closed at the end of each show when the "National Anthem" is played or sung, in order that the audience may not leave the house (as it is now doing) but learn to respect the "National Anthem".

These khaddar-clad puritans who learned their discipline in His Majesty's prisons, naturally know no better ways of teaching discipline to others than those taught by the jail manuals. They do not seem to realise however, that while people can be taught discipline by jail manuals, they cannot be compelled to respect anything or anybody, neither the National Anthem, nor the National Flag, aye, not even God by fear of confinement or punitive action. Respect comes from one's heart. It is not enforced by laws. The Britishers who ruled over us for a century and a half knew it very well and, therefore, they never tried to compel our respect for the Union Jack or the British National Anthem by means of law or such comical devices as closing the doors of cinema houses or public halls.

But I wonder whether we really have a "National Anthem" at all! Are we to take it that any song that is either played or sung at any cinema theatre at the end of the show is our National Anthem? And are we supposed to stand up and show our respect to that song? If that is what our white cap rulers want, the sooner they give up governing the province, the better it would be for both themselves and the people.

I have heard "Vande Mataram" being sung or played at countless places in a number of tunes that vary from a fox-trot dance tune to a dirge. I have heard likewise "Jana Gana Mana" when often I thought a mourning song was being sung in memory of some great departed Indian. I have also heard "Hindo-satan Hamara" being sung in the "Kawwali" fashion. I do not yet know which of all these is our National Anthem and I am at a loss whether any of the thousand and one tunes in which these various songs are being sung or played is capable of infusing anything but sheer nausea in the mind or heart of a music-loving and intelligent listener.

No National Anthem!

We have no officially recognised National Anthem yet. Acharya Kripalani, an ex-President of the Indian National Congress once refused to stand up in a meeting while "Jana Gana Mana" was being sung on the ground that that song was not the officially recognised National Anthem! Even Gandhiji once refused to stand up while "Vande Mataram" was being sung because he said, showing respect by standing up was the western fashion, and we Indians need not imitate it. We could show our respect better, he said, by quietly squatting with folded arms.

Any way, whether we have a National Anthem or not, there is no necessity of playing anything like it or displaying the National Flag on the cinema screen. There are many other places and many other occasions every day when the playing of the national song or the displaying of the National Flag could be done with due serenity and dignity and

DEAR READER!

NEED I TELL, I STAR IN

Orient Sound Studios'

JANNAT

with HAMID, S. RAJ, ANWARI, NAZIR KASHMIRI, ABBAS RIZVI, SHANTI MADHOK, RATTAN, Munshi Munnaqqa, Piareylal, Noorjehan, RAZIA AKHTAR, ZOHRA and

Producer PRITMA MALHOTRA *Director*

Story : DAROGHAJEE
Revised by M. K. CHHIBBER

Music:—HANUMAN PRASHAD
Dialogue-Songs —M. K. CHHIBBER.
Photography:—AHMEDULLA AJMERI
P. R. KUMAR

M. K. CHHIBBER | *Prod– Secr. :-* Shabbir Rizvi. | MURTUZA CHANGEZEE

FOR PARTICULARS CONTACT :-

ORIENT FILMS
C/o ORIENT SOUND STUDIOS
Kalina, Santa - Cruz, BOMBAY, 25.

efore a more intelligent, and better disciplined rowd. A cinema screen never was and still is not ne proper place for the demonstration of partiotism.

And it must always be understood by those who ield power that respect for one's country can never e born in hungry stomachs contained by quarter-lad bodies who have to lie down on open pavements or their night's rest.

ILM MUSIC—WITHOUT TEARS!

"These film songs have killed the soul of music". Film songs are creating adverse effects on children f tender ages". "Love songs, whether from films r books, affect the tender age resulting in moral degradation of the younger generation". "It is time ne authorities imposed some sort of control on film usic".

That is the trend of thought emanating from ifferent quarters. A section of the local press arried on a raging controversy on the demoralising nd pernicious influence of love songs on our children thus echoing the widely-shared feeling that omething must be done to prevent children from eeing such films and going crazy about the "catchy" nd "snappy" love songs (a la Madhok & Co.!) hich are calculated to degenerate their minds.

As if to add to the impression gathered from is heated discussion on the subject namely that a egular vendetta was shaping itself in no uncertain erms against film music, came the Music Conference held at Rajkot and presided over by no less a ersonage than Kaka Saheb Kalelkar who thunder-

ge teaching wisdom to youth—Bharat Bhushan and ir Raj in Oriental Pictures' "Sohag Raat", released through Varma Films.

ed that film songs had killed the soul of Indian music!

With that die-hard champion and exponent of classical music, Pundit Omkarnathji supporting this contention, the Rajkot Conference carried a resolution recommending to the Government the urgency of controlling film music, and accelerating, in turn, the standard of remuneration derived by Radio singers.

While it is true that a more vigorous and rigid code of censorship (if and when it comes into effect) would go a long way in eliminating the present undesirable influence of love songs—the bulwark of film music in vogue these days—on our children and that, as pointed out in these columns in our issue of April, the only way to achieve this end speedily, was to enforce the proposed classification of our films without delay, it is also undeniable that it was an exaggerated and one-sided denunciation of film music voiced by Kaka Saheb and Omkarnathji.

Film music, despite all its acknowledged vagaries and limitations, has its own charm and place of distinction which some of its leading wizards like Raichand Boral and Pankaj Mullik, Naushad and Ghulam Haider have richly earned and deserved.

To say that film songs have killed the soul of music is, therefore, to shut one's eyes completely to the other, brighter, side of the picture where their contribution, the contribution of Saigal and Kanan, Shanta Apte and Subbulakshmi and several others, reigns supreme as a landmark of the screen's role in popularizing our musical heritage and pulling it out of its strictly classifical jargon. It is a travesty of truth and a gross injustice to the long and irrefutable chain of achievements film music in India has recorded and the invaluable service it has rendered in fulfilling the nation's thirst for music other than the kind which Omkarnathji and his tribe have been able to supply.

With a move for compulsory classes of music in the new school curriculum already afoot, it is to be hoped that the authorities will not be oblivious to the justifiable claim to better status for and recognition of film music—without being wrongly led away by the futile protests of Omkarnathji and those of his ilk!

THANK YOUR STARS, FILM SCRIBES!

Some of us, film scribes, generally complain and feel deprived of the fact that despite our efforts to "hit the headlines", people are loathe to take this tribe seriously. I, for one however, have often secretly breathed a sigh of relief in the heart of my heart on realising that we are far safer here as compared to our contemporaries in the West. It is no mean consolation that our "fans" and "admirers" seldom take their clue from reports of how film critics in Europe are encountered with and manhandled and how often they bear a charmed life by the sheer grace of the Almighty!

Going through my morning paper the other day, I could not help bouncing up from the chair and,

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ncidentally, spoiling my cup of tea while experienc-ng a thrilling, shuddering sensation throughout my reins as I came across a news item dreadfully cap-ioned: 'Film Journalists, Beware' and narrating the story of how Sheila Howarth, a 26-year old British ilm columnist, was assaulted by a former cab driver who called her a "film tramp" and a "cheap little bum" (fellow scribes please copy!) and had thrown ier out of his cab.

Though I do not know if Miss Howarth still continues to scribble her film column for the (Lon-lon) "Daily Graphic", I have a hunch that there must be more to it than meets the eye in the news which attributes to her statement: "I tremble when I see a yellow cab".

Film journalists in India must thank their stars (and the milk and water technique some of them pursue) for not being frequented by the type young Sheila had to put up with but, all the same, let that be no damper for our aspiring blue stockings to take up film journalism as a career. Indian cab drivers are not so unchivalrous. Moreover, they seldom read papers.

INVERSE PROPORTION

With the entire administration all round work-ng on the inverse proportion method of less service for higher fees, one would hardly expect the Bom-bay Municipality to adopt any other method and give better service for increased revenue in any of its various departments. Here are some figures that may shock those who still believe that the City Fathers who promise you everything imaginable when seeking your votes really mean all that.

The Bombay Municipality is maintaining a Licensing Department which issues various licences including those for film storage. It receives fees for all such licences. And it maintains a staff of super-vising officials whose business it is to see to it that the rules and regulations relating to the licence are properly observed.

From 1919-20, this supervisory staff consisted of 11 men, the licences issued numbered 12,617 and the revenue obtained therefrom was Rs. 1,36,215|-.

From 1937-38, the Municipality generously add-ed two more men to the supervisory staff when the number of licences increased by about 9000, going upto 21,794 and the revenue went up to Rs. 1,88,465.

From 1946-47, the Municipality enlarged its supervisory staff by yet one more addition, when it found that the number of licences had gone up to 28,596 and the revenue receipts totalled 2,55,936.

And from 1947-48, the same number of supervi-ory staff (14) is dealing with 31000 licences yield-ng to the Municipality a revenue of Rs. 6,25,000.

This will show that while during the last 27 years the number of licences has increased by nearly 150 per cent and the Municipal revenue from that source by 450 per cent, the authorities have only added three more men to the supervisory staff and there is little wonder that fires breaking out at places where film is stored without proper licences destroys precious human life and valuable private property because the Municipality could not afford to exercise proper vigilance for "want of funds"!

Film fires have been frequent not only in Bom-bay but in many other places and even the Govern-ment of the Indian Union has thought it worth its while to devote attention to the growing menace and promulgate fresh orders and new rules relating to safety measures for preventing repetitions of the unwarranted sacrifice of innocent human lives.

And it comes as a pleasant surprise that the Bombay Municipality has, at long last, moved in the matter. A Socialist party corporator has moved two resolutions demanding an inquiry into the re-cent fire at the Chowpatty Chambers and the laying down of a policy of refusing licences for the storage of inflammable articles in buildings parts of which are occupied for residential purposes or of making such storage completely fire proof. A similar demand comes from another Corporator who stands for lay-ing down a policy of prohibiting storage of combus-tible material in residential houses and areas.

Thanks to the persistent campaign carried on by "filmindia", it is very much reassuring to find that the authorities have, after all, realized the gra-vity of the tremendous loss for which their gross negligence has been responsible in no little measure.

Who would not like to nurse, as Ghanshyam does, a fair patient like Ranjana in Navbharat Pictures' forthcoming release "Didi"?

RECORDING SOUND ON WIRE

New R. C. A. Wire Recorder Plays for 30 minutes using cartridge which simplifies the handling of the Spools of Wire Carrying Speech or Music.

Design of New Instrument for Office and Home—Permits Quick Change of Wire Spool and Accurately Controlled Playbacks with Tone of High Quality

A RADICALLY designed, lightweight wire recorder, which for the first time completely eliminates the complicated handling of the wire by utilizing a simple "plug-in" cartridge, is now being marketed by RCA. Not only is the instrument finding extensive use in business offices for many purposes, but also it provides the home with ideal, inexpensive means for recording favorite radio programs, family gathering or the sounds of the baby's first words.

Housed in a streamlined, black plastic cabinet with disappering carrying handle, the new recorder weighs less than 25 pounds with cartridge and microphone, and is simple enough to be operated by a youngster. Intended for use in offices, schools, studios, broadcast stations, homes, or wherever record of voices or music is desired, the recorder has only three simple controls, and reproduces both speech and music with excellent fidelity.

The "plug-in" cartridge, outstanding feature of the instrument, records up to half an hour of speech or music on its more than half-a-mile of stainless-steel-covered brass wire, and may be operated to permit immediate playback without tedious rewinding. Untouched by human hands, the wires wind, unwind, and rewind themselves, permitting the operator to record a speech or musical selection of any length up to 30 minutes, and to return to the exact starting point on the wire for immediate playback.

Has Accurate Timing Device

Another innovation in a low-cost recorder, is a timing device calibrated in minutes and fractions of minutes which permits the user to determine the exact locations of recordings on the wire.

Still another advance in the RCA wire recorder is its automatic "erasing" feature. Without requiring a separate operation to "clean" previous material off the wire, the recorder automatically erases previous sounds as a new recording is being made. In quality of sound, the recorder covers the dominant frequency range for music, viz., from 100 to 5000 cycles per second.

Offered as "Complete Package"

The new recorder is being offered as a "complete package", with all equipment for both recording and instantaneous playback included. In addition to the plug-in-cartridge, the recorder-reproducer unit contains a three-watt high-gain amplifier, a constant-speed motor to drive the wire, a five-inch permanent-magnet speaker, and an electro-magnetic unit. The RCA "Aerodynamic Microphone" which comes with the equipment, is complete with seven feet of cable and plug for connection to the input jack of the record-reproducer. A connection is also provided for external speaker for higher quali reproduction of music or for feedi the output of the amplifier to a larg auditorium-type speaker.

The ease of operation and hig fidelity features of the recorder ma its usefulness practically unlimited the educational field. Potential us include teachers of public speakin speech correction, and foreign lan ages. Clergymen and other publ speakers will find the device ideal rehearsing sermons and speeches; a physicians for recording psychiat and other types of interviews. business offices, the unit is ideal recording conferences, especia where discussions are of a techni nature not easily handled by ste graphers, and for recording sales tal which can then be mailed on the eas mailed plug-in-cartridge for playba in distant branch offices.

In addition, a device called an i duction transformer can be readily i stalled to permit the practical r cording of telephone conversations. this way, calls can be recorded in t absence of executives from their offic Other uses of the recorder inclu recording testimony of witnesses f court use; as a check on renditions l singers and instrumentalists; in co mercial recording studios and reporting newspaper on-the-sp interviews for newspapers.

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

S. DESHPANDE (Kamptee)

What is the relation between Nature and Art?

Art is often the imitation of Nature. Nature is God's art, while Art is man's conception of Nature.

R. MOORTHY (Bombay)

Arthur J. Rank is reported to have said that he quite satisfied with himself. How many in the m industry can say that of themselves?

In England there is only one Rank. In India we have rank and file perfectly self satisfied.

INDRANI (Madras)

Is college education necessary for girls?

Yes, to meet college boys on their own level.

What do you think of Indian girls who bob eir hair these days?

They love the barber.

My friend smokes only one cigarette daily. ill it affect her lungs?

That's insulting a cigarette.

How do you answer silly questions?

In a silly manner. Being silly is certainly not the monopoly of the readers. I have equal right to be silly when necessary.

rjehan hits a new high with her songs in "Mirza hiban", Famous Pictures' current release at the Lamington.

RAMESH KUMAR (Bombay)

Why do our Indian Home Guards wear European dress?

In our Indian dress they lost India 150 years ago. Now they have taken the costume of the conquerors.

Are these Home Guards really good guards?

They will run home faster than you and me. That's why perhaps they are called so.

A. S. NAIDU (Secunderabad)

How can you expect a Muslim to know Hinduism and produce the picture "Meerabai" correctly?

Syed Fatch Lal of Prabhat is a Muslim who has produced more Hindu mythological pictures than any Hindu, while many Hindu producers have butchered Hindu mythology and religious sentiment mercilessly.

HIRALAL N. SHAH (Madras)

What do you do when your pockets are full?

I spend, but that is such a rare event.

H. M. JAMMADAR (Belgaum)

Why do people drink?

When they begin they punctuate leisure. halfway through they punctuate pleasure and in the last stages they punctuate misery.

MISS MOHINI GUL (Kuala Lumpur)

Is this statement true, that 'man is a beast'?

Not when alone.

HARDET SINGH (Singapore)

Is Ashok married?

Which Ashok, Mehta or Kumar? We have two Ashoks in Bombay. One is the hero of the movies, the other stars in strikes.

C. M SUVARNA (Bombay)

If all the Muslim producers leave India, will there be any loss to the Indian film industry?

The screen would loose its vigour, imagination and enterprise.

P. C. WESLEY (Gorakhpur)

Why are you interested in answering questions?

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nmala is shocked in her sick bed in a hospital by nething conveyed to her by Prithvi Raj in "Azadi-Rah-Par", Hindustan Kalamandir's maiden production.

Why are the politicians fond of lecturing? Don't ask why in this world.

Has freedom become beneficial to poor people? so, how?

They are in the news every day as arguments to arrogate power and misuse it on the other poor ones.

Why is it that modern women do not like to e children?

Children have to be fed and educated. It takes money to do so. Children can't grow on mere love.

A. BADRUDDIN (Mangalore)

How is it that a person who celebrates his hday enjoys it, receiving presents from friends. n it is more proper for him to feel sorry because more year of his life is gone and he is nearer end?

Anything that takes a person nearer his end must be enjoyable because after the end there is an eternal life of peace. How much peace do we really get in our present existence?

K. VISWANATH (Bangalore)

Are you an egotist?

A superfluous question.

What is it that entitles you to be the editor of mindia"?

The talent that makes you people buy "filmindia" for 14 long years.

NIRMAL KUMAR (Kanpur)

Which is better: to give a rupee to a beggar or to see an Indian film?

In either case it is encouraging beggars.

Is there no female monarchy anywhere in this vast universe?

Oh yes! All over the universe—in every home.

Who made the women prostitutes?

Men.

B. W. JAMES (Gorakhpur)

Can a poor man become the Prime Minister of India, if he has Nehru's brain?

No. India is still class conscious. It will take many years before the poor man gets his turn.

BULO T. HARISINGHANEY (Thana)

I think it must be great fun to serve on the Film Censor Board. One can see all the pictures without spending even a single pie.

I sympathize with the Censors for the torture they have to go through seeing hundreds of Indian pictures during the year.

Do you ever expect women to behave logically? I don't.

Their sex is all the logic.

What happens when ethics begin to intrude in politics?

We pay for the bullets that kill us.

What is your opinion about us, the Sind refugees?

If you had left Sind when I told you, you would not have been so badly off. Sindhis are an enterprising race and they should establish new towns in the interior of the country, instead of crowding an already overcrowded city.

KAMTA PRASAD (Cawnpore)

What is your advice to Muslim producers and Hindu financiers? Need the latter stake their money on the former?

Money has neither caste nor community nor have money lords.

A. C. CHANDRASEGARY (Kuala Lumpur)

Were you the first to receive when God distributed sense?

My readers must have been the first. As I answer their questions, I come after them.

DHAIRYASHIL PAWAR (Bombay)

After experience of 43 years, in which community of India would you like to be born?

Hindu again and always.

H. G. KRISHNAMURTY (Mysore)

When do women look old?

When men lose interest in them.

Once Again!
ANOTHER SMASHING HIT
From- Filmistan

Sajan

PRODUCED & DIRECTED BY:
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MUSIC: C. RAMCHANDRA

STARRING: ASHOK KUMAR WITH REHA
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NOVELTY

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FILMISTAN'S GREAT PICTURE
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MOVEMENT OF 1942

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MUSIC: GULAM HAIDER

STARRING:
KAMINI KAUSHAL * DILIP KUMAR
CHANDRAMOHAN * V.H. DESAI
AND LEELA CHITNIS
WITH RAMSINGH * S.L. PURI

NEXT CHANGE AT
ROXY

)GESH CHANDRA WHIG (New Delhi)

What has become of Baby Nur Jehan?

She started dropping babies of her own.

SYED AHMED (Bangalore)

If bravery and brotherhood have to be learnt m Muslims, what is to be learnt from Hindus?

Tolerance, generosity, humanity and chivalry. Muslims believe in the brotherhood of Islam. One has to be a Muslim to enjoy that brotherhood.

Y. BHANDARKAR (Indore)

What is this 'Hindu Raj' after all?

I don't know. I guess it will be a kingdom without the beard—a kingdom in which cows will control the traffic and goats will run the dairies while ministers will officiate at marriages.

G. S. NARASIMHA MURTHY (Salem)

What is that which a man of lakhs lacks?

The man part of him.

S. RANEE PAUL (Colombo)

What is the difference between a hug and a eeze?

The first is a general gesture, the second a personal one.

)HANLAL M. CHANDIRAMANI (Nagpur)

When and why a woman becomes wild?

When she sees a rival without the chance of competing.

SS LEELA PANDE (Lucknow)

Who is getting more benefit out of "filmindia": or your readers?

The readers. There is twenty-five years of reading and struggle behind what I write. Readers get all that in two rupees.

GS. NANDE (Sambalpur)

What is your opinion about the division of Pestine between the Arabs and the Jews?

You always need two to play one against the other.

How do you like the re-distribution of provin- according to linguistic basis?

It has administrative advantages provided the scheme does not provoke provincialism.

S VIJAYMALA CHITNAVIS (Bombay)

Do you think it is necessary for a girl to be a luate?

Yes, it helps her to show off in the drawing rooms in a crowd of nit-wits and 'chhota' whiskeys.

S PONS ANIAH (Mercara)

I have resolved to remain a spinster. But my nts worry me. What advice do you give me in connection?

Get married when you can. Later on you will have to marry whatever comes along—usually the wrong man.

Though in reality lovers do not meet in jungles very often, why do the lovers in movies meet there?

Film directors like the heroines to go to the jungles, far away from the tricks of the producers.

When a pretty girl rejects a boy as her life partner, just because of his mahogany colour, what should the boy do?

Get a mahogany maid for himself and forget the white doll.

K. T. RAMACHAR (Anantapur)

When Rajaji pleaded for Pakistan in 1942, the whole nation called him a traitor and what not. But now?

Now other patriots have become traitors and killed their own people.

MADAN LAL S. SOLANKI (Jodhpur)

Art for art's sake or art for people's sake?

The man who once advertised "Art for people's sake", has changed his people. Film art is merely for money's sake.

What is the capacity of your stomach?

I have digested the abuse of 60,000 film people for twenty-five years.

MISS G. RAJU (Madanapalle)

In most of the Indian pictures the heroine gets married to the hero. Why?

Then should she marry some one from the audience?

Age teaching devotion to youth—Sudha Rao and Purnima Chaudhary at the temple threshold in Shanti Picture's first production "Kuchh Naya".

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G. C. BHAGIA (Bombay)

Why are many papers of Pakistan carrying out propaganda against the Indian Dominion?

That is the war of nerves before the war of arms.

Why are the foreign correspondents carrying on propaganda against Indians and why doesn't the Indian government check them?

With Pandit Jawaharlal at the top the present Indian government suffers from internationalism. The foreign correspondents have therefore become pet boys of the state. And pets sometimes bite.

V. PRAKASH (New Delhi)

Why are actresses ever changing their eyebrows?

Probably they require different eyebrows for different winks.

What is the difference between the love of a spinster and that of a wife?

The love of a wife is warm like a meal. That of a spinster is like the warmth of a blanket. The first one enters the heart while the other warms up only the extremities.

Which 'ism' do you think will predominate in Pakistan?

After a quick revolution, Communism will be the creed of Pakistan. Communism has many seeds of Islamic teachings and one day you will hear of the Nawabs disappearing from the horizon.

What is the difference between a Hindu wife and a Muslim one?

Among the poor, they are about the same bar daily bath and the red 'tikka' on the forehead. In the upper classes, the Muslim wife sits on the sofa, prepares pan and waits for the "Nawab Saab", while the Hindu wife, however rich, runs the home, cooks, cleans and keeps accounts.

What is your opinion about your readers?

I have perhaps the most intelligent crowd of readers a journalist can hope to have.

RAVI DUTTA (Cawnpore)

What do you propose to do with Jairaj, when he becomes an old bull?

All old bulls become film directors.

Why are Rajkamal Kalamandir's records never broadcast on AIR?

What's there to broadcast in them—neither music nor a song.

ROZAY NAQAY (Lucknow)

"Barking dogs seldom bite". How far is it true in case of Master Tara Singh?

Ask the Pakistanis how Tara Singh proved the proverb wrong.

If there is no poor, there will be no rich. What will be there then?

The Communist.

Salvi tries to look imposing with his moustache and glasses in "Mandir", Bhoomraddi Productions' maiden picture directed by the late Vinayak

K. P. DAMODARAN NAYAR (Calicut)

Now that Sushila Rani has become Mrs. Patel, will you allow her to act in motion pictures?

She was Mrs. Patel during "Gvalan".

MISS VINODINI CHOUDHARI (Bombay)

Is it true that fear of film goondas has compelled you to buy a revolver?

I usually try to get things which I am told are very difficult to get. That's my nature. The weapon I have is rusting now. Film goondas belong to my family and I can't be scared of them.

Don't you think day by day women are proving themselves superior to men in every walk of life?

Not as a race because women have less opportunities and nature has provided a brake to their ambitions by giving them the responsibility of the human cradle. But many a woman I have met has been shades more intelligent than the men I know.

R. A. RAO (Mangalore)

Why are lady candidates offered a higher basic salary for their jobs?

They need money for expensive toilet articles.

KRISHNA DAS SHARMA (Nagpur)

What light do these matrimonial advertisements throw on the state of society as such?

That there is hoarding in certain places and shortage in others and that the distribution is not well regulated.

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DHARKAN

Directed by
ZAHUR RAJ

TAN DAS (Kanpur)

Who is your favourite Congress leader?

Jawaharlal Nehru. He is so impulsive and emotional that his very breath is honest. I like even his temper. There is no guile and design in it.

R. RISHEE (New Delhi)

Why does each and every contemporary of urs call you a 'blackmailer'?

That is a matter of personal devotion and popularity.

Do you too believe that actor Prithviraj is a fect gentleman, that is, does not smoke and nk?

Prithviraj smokes but does not drink and he is a gentleman. Even gentlemen smoke and drink, though we have prohibition in this country.

PARTHASARATHY (Secunderabad Dn.)

Of all film editors, you are the only man who preciates Morarji Desai. How is it that you dif- from other people?

Mr. Morarji has done good work in film censorship so far. I don't know the man but I like his work. It is the work that matters.

A. ABRAHAM (Bombay)

My girl friend quarrels with me more often an not. What is the remedy, please?

She is heading for marriage. Punish her by marrying.

her bridal apparel Dulari is quite charming in unsundari", Ajit Pictures' maiden Gujarati social.

A scene of a dance duet in Mohan Pictures' forthcoming picture "Jadui Shehnai".

A. V. ANNAMALAI (Ranchi)

When a Hindu actress marries a Muslim actor or vice versa, what religion does the mixed couple follow?

Like money sex has no religion.

The Indian Union resolved to indianise the Indian army. But now, the Union wants to retain some British officers in the army. What is your opinion?

There must be some one at least to show us how to handle a gun, leave alone firing a bullet from it.

During British raj, Mahatma Gandhi had proposed that the highest salary in India should be Rs. 500|-. Why is it not carried now?

On five hundred rupees a month, you can't give a party to the Mountbattens or travel with three daughters on ambassadorial jobs.

S. SHARMA (Jodhpur)

Has the film industry done anything towards the miserable refugees?

The producers gave 73 thousand rupees to Vallebhbhai and prayed for some relief from the Censors.

R. SHARADA DEVI (Bangalore)

What are the feelings of a person after the first kiss?

You should tell me. My first kiss is twenty-five years old and has grown whiskers by now.

J. N. BHATTACHARJEE (Bombay)

Can Maulana's efforts to dissolve all communal organizations in India be of any value?

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shok Kumar and Rehana hawk little trinkets on street pavements in "Sajan", Filmistan's picture running at Novelty.

Maulana is a spent force. He echoes only Congress slogans. The Muslims of India require a new dynamic leader to rally them under a new national banner.

ISS GITA MEHROTRA (Cawnpore)

"A woman is the shadow of a man". What do ou think about this?

A woman must be something more than that. Men don't get scared of their own shadows.

What is it that you appreciate in Begum Para?

Para has brains, education and figure.

When do you feel angry?

There is no when to my temper. Any time is good time and any thing is good thing. My temper is my greatest vice.

If Nehru is made the King of India would you ike to be his Prime Minister?

No. I don't like to sit at the feet of human beings. The best of them have dirty feet.

IRS. DULARI VARSHNEYA (Aligarh)

I have generally found heroines and side heroines in pictures addressing their husbands as 'swamy', 'nath', which is not at all a common practice hese days!

It is only in pictures that wives are so pedantically polite. I would divorce the woman who calls me "Swamy".

. KEJRIWALA (Kanpur)

How can the film producers serve the nation?

They can rule the nation only if they knew how.

B. CHAKRAVERTY (Kasganj)

To whom should Madras belong—Tamils or Andhras?

See if two bipeds can make a quadruped and turn the province into a big zoo.

DEODURG G. K. (Sholapur)

Do you know what was the mystery behind Rashtrapathi Acharya Kripalani's resignation? Give it in a nut shell.

From a clapper, he became a critic of his colleagues and was blessed out with lot of lip sympathy.

D. KRISHNA (Kuala Lumpur)

I am very keen on seeing you. Are you at all anxious to see me?

Not a bit! I believe what I see and I have been cheated so many times that I don't want to see anything I shouldn't believe.

Rs. 500/- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100; 2nd Prize: Rs. 80; 3rd Prize: Rs. 50; 4th Prize: Rs. 40; 5th Prize Rs: 30 and 20 Consolation Prizes of Rs. 10 each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR JUNE

1st Prize: Rs. 100 to V. Prakash (New Delhi); 2nd Prize: Rs. 80 to Nirmal Kumar (Kanpur); 3rd Prize Rs. 50 to S. Indrani (Madras); 4th Prize: Rs. 40 to Bulo T. Harisinghaney (Thana); 5th Prize: Rs. 30 to P. Y. Bhandarkar (Indore) and 20 consolation prizes of Rs. 10 each to the following:—M. S. Deshpande (Kamptee); V. R. Moorthy (Bombay); Ramesh Kumar (Bombay); Hiralal N. Shah (Madras); H. M. Jammadar (Belgaum); M. A. Badruddin (Mangalore); Yogesh Chandra Whig (New Delhi); V. Syed Ahmed (Bangalore); K. G. S. Narasimha Murthy (Salem); Miss Pons Aniah (Mercara); Madan Lal S. Solanki (Jodhpur); G. C. Bhagia (Bombay); Miss Vinodini Choudhari (Bombay); R. R. Rishee (New Delhi); A. V. Annamalai (Ranchi); M. K. Vishwanath (Bangalore); R. Sharada Devi (Bangalore); Miss Gita Mehrotra (Cawnpore); Mrs. Dulari Varshneya (Aligarh) and B. Chakraverty (Kasganj). Money Orders are being sent to the prize winners.

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Three-And-A-Half Per Cent Headache

By: Peter Waring

Because get-rich-quick operator thinks (sometlmes rightly) that highly-paid movie stars are easy prey to business propositions, the stars get dozens of such offers in their mail every day. Most stars nowadays put their financial affairs in the hands of specialists who take care of every penny they earn, pay their taxes and bills when these fall due, dole out pocket-money and then look round for safe investments in which to bury the surplus. Such a man is Bo Roos, who for three-and-a-half percent of a star's gross earnings works an 18-hour day acting as financial nurse to such famous figures as Rita Hayworth, Orson Welles, Dorothy Lamour, Marlene Dietrich, and dozens more.

How would you like to earn your living spending film stars' salaries for them? Not just one star who hands over his or her pay cheque every Friday morning when the studios pay out, but 50 of them, all expecting you to keep track of their bills, investments, household expenses, doctor's accounts, rents and insurances, and to allow them a little pocket-money for personal expenses.

That is what huge Bo Roos and his 22 spending assistants do in their comfortable Hollywood office. And Bo Roos takes three-and-a-half per cent of each gross salary for his services.

If at this point you would like to do little quick arithmetic to find out whether this is the kind of business which would show you a profit, remember that Fred MacMurray, one of Roos' clients, earns roughly £32,000 per movie, Joan Crawford last year made £75,000, and most of the people who trust him to look after their bank accounts earn an average of £50,000 per year. And although three-and-a-half per cent may be a difficult number to manipulate in your head, it should be obvious to anybody that Mr. Roos is on a "good thing".

RETIRED AT 28

In fact Mr. Roos has been on that "good thing" ever since he met Hollywood star Bebe Daniels about 15 years ago.

Roos—the name is Swedish—was a wealthy and retired dealer in real estate at that time. He had made a fortune in the California land-boom and, deciding that he had made enough money for the rest of his life, threw up his business. He was then 28 years old.

One day in a Hollywood restaurant Bebe Daniels sat with a mutual friend of Roos, bewailing the fact that she had some property to sell and nobody to advise her on its disposal or on how to deal with the sharks who batten on easy-money Hollywood. The friend mentioned Roos and Bebe Daniels went to him next day for advice—at three-and-a half per cent.

Then Miss Daniels told one of her friends, who told somebody else, who passed the word around that this man Roos was the sort of trustworthy person who was fit not only to look after your bills and advise on investments but was an expert in stopping you spending all your money too.

As a result Beverly Hills Management Corporation with Bo Roos at the head came into being and the customers began to flock to the front door. Today the list includes such well-known names as Leslie Fenten, Dorothy Lamour, Jean Gabin, Orson Welles, Rita Hayworth, George Brent, Marlene Dietrich, Frank Borzage, Johnny Weissmuller, Joan Crawford, Red Skelton, Harriet Parsons and on and on down the list of names usually found in the movie magazines.

HE IS THE BOSS

All these and many more value the advice given by Bo Roos; but he is no lackey bowing low at the privilege of being allowed to earn a living by spending their money.

Bo Roos is definitely the boss. If he advises a star that a certain investment is unsound, and she nevertheless ignores his advice, he

Kantakumari in a contemplative moment in "Ajamil", Sanskar Chitra's maiden mythological picture.

erosses her off his books. If he finds that a certain Miss X is spending too much money and she refuses to listen to his advice she is told to take her business elsewhere. Roos is not the only salary-spending man in Hollywood, but he is by far the most famous—and the shrewdest.

Through the years Bo Roos has learnt to smell out a erooked proposition half a mile away. He knows that, every day, smart financiers and get-rich-quick inventors assail the stars with their pet schemes. He knows too that many Hollywood stars, unused to big money and often with very little business sense, are liable if left alone to take up even the most seatter-brained propositions.

That is why he asks his elients that, before they aceept an offer from some smooth stranger t make an overnight fortune wit a chain of restaurants, a beaut parlour or an apartment hous they should consult him first.

And all of them do—or leav Bo Roos.

"DON'T LET THEM RUN WILI

Looking after the "petty easl department of the stars' earning is the simplest part of Roos' jo As far as incidentals like agent commissions, household expense and personal spendings are eon cerned, a private secretary coul do as much, and for less remun ration. Roos' headache eomes i dealing with Hollywoodites' su plus income. Stars, like every body else, want to invest safel and still make money. Mr. Roo does it for them. He buys eoun try clubs, beauty parlours, apar ment houses, ranehes, swimmin pools, restaurants, woollen mill eosmetic factories and anything l thinks likely to make a profit f his clients. Sometimes, to spre the risk if a proposition shou fail, he prevails upon his elien to form a co-operative and inve their money together. If he say so, they do so. Sometimes l even joins with them and inves his own money.

Everybody trusts him beeau they value his business acume whether they are investing mi lions or just going on a shoppin spree.

In fact, if relations betwe Roos and his feminine elients ca ever be said to reaeh breakin point it is over this matter shopping sprees.

After some bad bouts with forc ful sales-ladies and a horrib awakening when the latter sa the bills, Marlene Dietrich, Jo Crawford, and Dorothy Lamo have begged him to limit t weekly amount he allows them f shopping.

"I see they get enough cloth to look presentable," Roos h been known to say, "but I don let them run wild in the shop They'd be broke tomorrow if th did. Ah, these women....!"

Keep Cool

By

Leila Danbury

You 'can' look your best, even
n a heatwave. The recipe is
mple: if you look cool you'll
el cool, and vice versa. So start
he morning with a luke-warm
ath or sponge down—and re-
ember that the water is best kept
few degrees below body temper-
ture because very hot or very
old water closes the pores only
burst them open with perspi-
ation the minute you step out of
e bath.

Dab yourself dry—brisk rubbing
ith the towel will increase your
rculation and thus your body
mperature. If you've a little eau
e cologne or lavender water to
are, sprinkle it all over you to
ive you that nice, fresh feeling.

Be generous with talcum pow-
er, particularly in places where
e skin is likely to rub, and it
ill reward you amply during the day. Take no notice of those who say talcum clogs up the pores. It doesn't do that any more than ordinary face powder, but it 'will' neutralize the acid in perspiration, prevent your skin from chafing and keep you looking and smelling sweet and cool.

LOOK AFTER YOUR FEET

In hot weather your feet will respond particularly well to a dabbing with some spirit lotion and plenty of talcum powder, and that is half the battle of keeping the rest of you fresh too. Sprinkle talcum in your stockings, if you wear any, or into your shoes and undies. And, talking about undies, bear in mind that cotton or rayon is cooler than silk.

And now into your dress. Choose cool colours of course, like pale blue, green or other delicate pastel tones or perhaps a candy-striped or polka-dotted material or one of those lovely new, clear prints. And loose-fitting clothes are cooler than tight ones.

A minimum of make-up will suffice in the summer. Just a light touch of foundation cream (keep your face creams firm by standing the jars in cold water) and a dusting of powder to tone in with your now slightly darker skin. Keep your lipstick a clear bright red or a rose pink because cyclamen shades are not so becoming in bright sunshine and with tanned complexions. Avoid heavy mascara and other eye make-up which looks freaky in the sun.

Keep your hair off your face and neck as much as you can. If it is long and worn in a page boy, tie it back with a Mozart bow or a large clip. It will need washing more often than it did in the winter, and, if it is inclined to get very dry in the warm weather, use a touch of brilliantine or, better still feed the roots with a little oil the night before you wash it.

GYPSY SOFIA----
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Dialogue-Songs:- ABID GULREZ

Music:- BASHIR KHAN

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Points To Watch When You Wear Black

By

Frances Sidney

Some women wear black because they like it, others wear it because for a limited wardrobe it is the most useful basic colour for any outfit. Whichever is your own reason, take heed of a few little hints to help show off black to its best advantage.

Black can be becoming or it can be dowdy. In most cases the effect is reached not through the garment itself but through the way it is worn. Some things should be done, others should be avoided. Firstly, what should be done when you wear black.

Wear sparkling jewellery—and in this case glass or paste "diamonds" can be just as effective as the genuine article.

Accentuate your normal make-up—or you may find people asking solicitously about your health.

Wear dark stockings and, where possible, plain court shoes

When you want to brighten your ensemble, wear pastel-shade gloves.

Brush your hair with a brush soaked in brilliantine and keep your coiffure looking sleek and shiny.

Wear a black slip or petticoat.

WHAT TO AVOID.

Do Not:

Wear powder or make-up of any sort which contains any degree of yellow, or the effect of the black will be to make you look sallow.

Omit to brush powder off the shoulders of your dress.

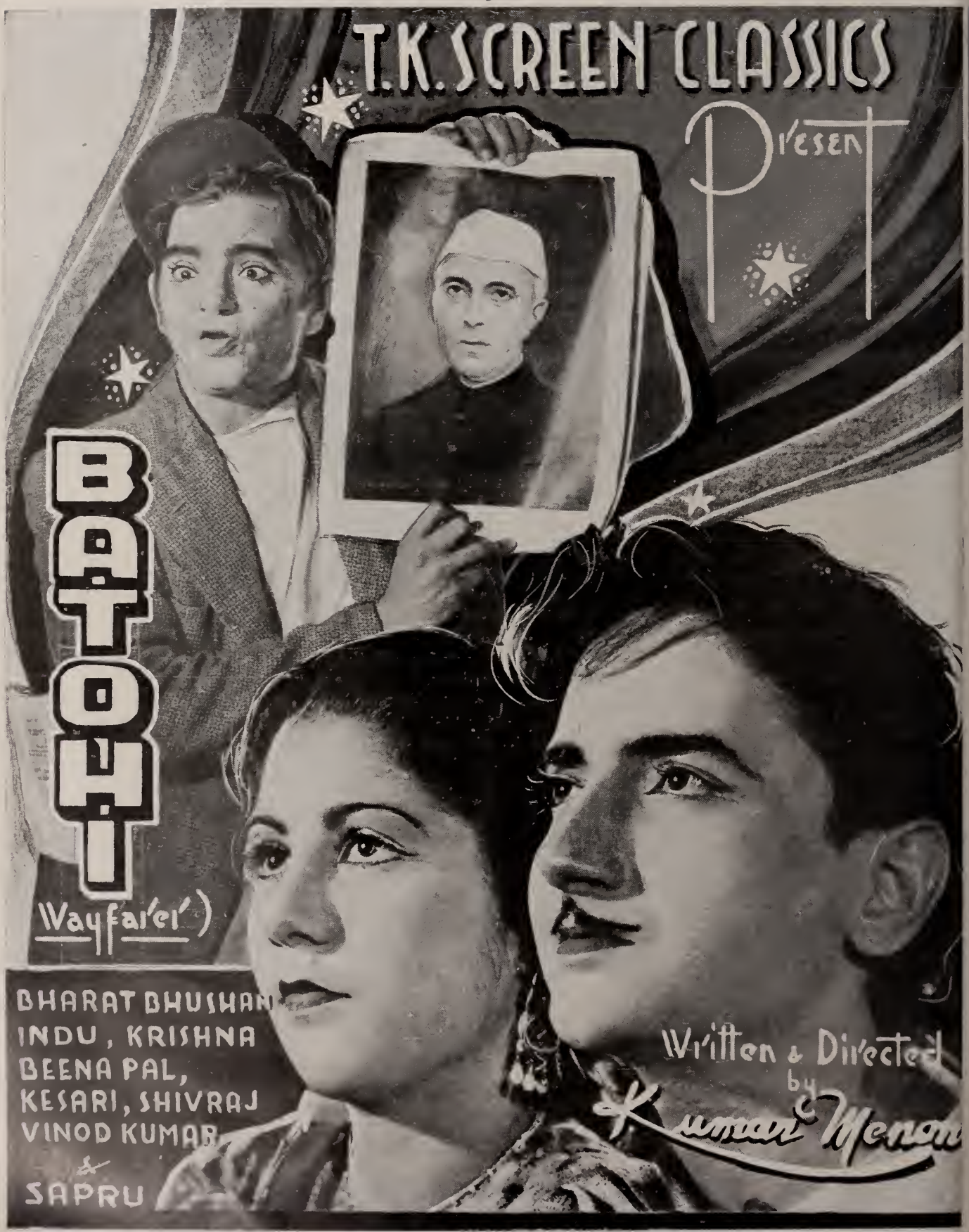
Fail to sew on a missing button just because you think, in your hurry, that it will not show on black

One great advantage of wearing black is that you can indulge your fancies in the matter of jewellery —real or imitation. Black is the one colour on which trinkets can be worn without fear of seeming to be "overdone". If your entire outfit is black you can interchange jewellery on dress, hat and gloves.

Forget to wipe away traces of powder on your neck; it may not seem untidy when you step out, but it will certainly transfer itself in a short time to the collar of your dress.

It apparently indicates a quarrel between Ranjana and Ghanashyam when they sit back to back even on a bed in "Didi", Navbharat Pictures' maiden production

Veena Kohli in a pleasant reverie in Chitra Kala Mandir's maiden production, "Roop Rekha".



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PRODUCER: P.N. ARORA

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starring:
HEMAVATI ★ DEVANA
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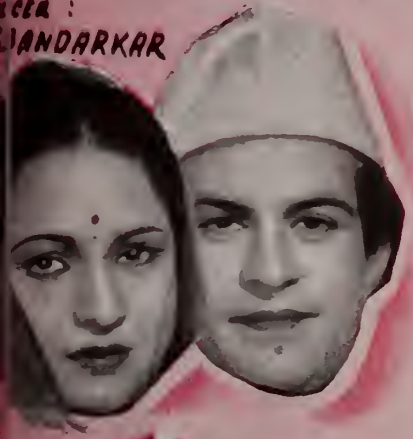

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Songs:- **INDIWAR & DEEPAK**

Production Secretary:- **JASHBHAI PATEL**

Photography:- **S. N. BHAGWAT**

Story, Music & Direction:- **MUKUND M. MASUREKAR**

Produced By:- **DR. V. N. SINHA**

Produced At:- **CENTRAL STUDIOS**

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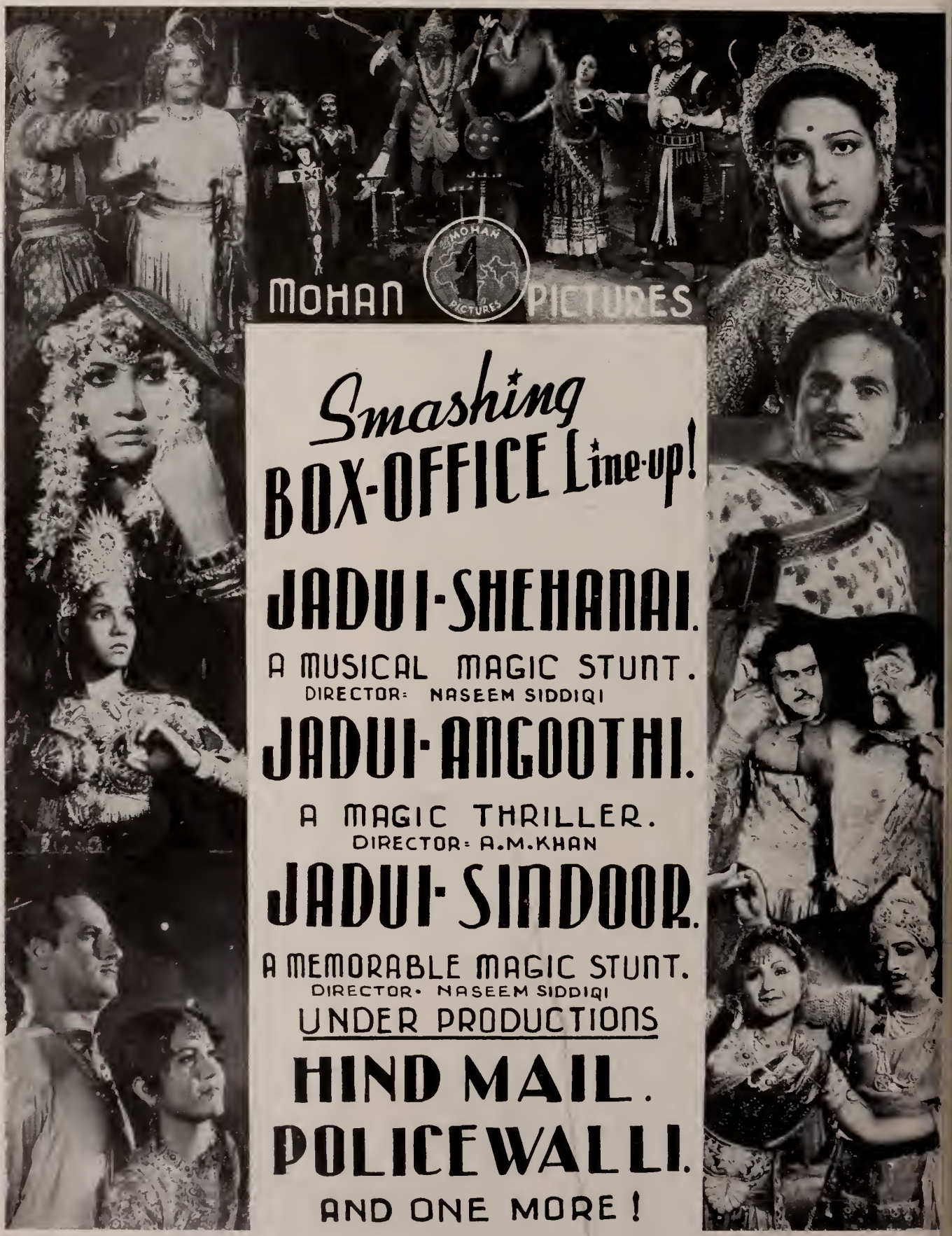

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OUR REVIEW

Nargis Proves Equal Of Norma Shearer !

Indian Film Version Of Shakespeare's "Romeo And Juliet" Copies M.G.M. Pattern

"For never was a story of more woe
Than this of Juliet and her Romeo"
—Shakespeare.

The old Bard of Avon meant the two characters of his play, creatures of his imagination, but he might have also meant the Nargis Art Concern's maiden film, based on that play, and released now after two (or is it three) years of work, worry and "woe". A look at the picture is sufficient to indicate the very elaborate planning and conscientious, painstaking hard work that has gone into its production. It is also apparent—as it happens to be true, too—that the picture has been shot not in one continuous period and in one studio, but has had a nomadic career, migrating from studio to studio, one set here and one set there, with long intervals of inactivity in between the spurts of shooting. This has inevitably affected the quality and production value of the picture which looks patchy and lacks a uniform standard of technique. While this picture was being shot Nargis has grown from her awkward, gawky old self into a smart, sophisticated and poised young lady of today. (But since scenes are shot backward and forward, according to the sets, her performance looks erratic in the varying quality of her expression).

ITALIAN "LAILA MAJNU"!

The story of "Romeo and Juliet" need not be re-told. Essentially it is the same story as "Laila Majnu", "Shirin Farhad", "Sassi Punnu", "Heer Ranjha" or "Mirza Sahiban"—the tragic-romantic tale of frustrated emotion, of two "star-crossed lovers" who could not "live happily ever after" because of the hereditary enmity between their two families. Shakespeare himself has given the synopsis of the play in his prologue:—

A momentous scene from Oriental Pictures' "Sohag Raat", controlled and released through Varma Films.

"ROMEO & JULIET"

Producers:	**Nargis Art Concern**
Language:	**Hindustani**
Music:	**Pandit Husnlal Bhagatram**
Screenplay and Dialogue:	**Kamal Amrohi**
Photography:	**Avadhoot**
Audiography:	**Minoo Tampal**
Cast:	**Nargis, Sapru, Anwar, Aman etc.**
Released At:	**Excelsior, Bombay**
Date of Release:	**7th April, 1948**

Directed by:
AKHTAR HUSSAIN

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage.
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage:
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Love has no nationality and lovers have been the same, in Italy or in India, in Russia or China, a thousand years ago or today. The problem of parental interference is centuries-old and continues to be a nuisance even to modern lovers of the atomic age. With due respect to the great Elizabethan playwright, there is nothing very remarkable about the plot of the play—which, in the

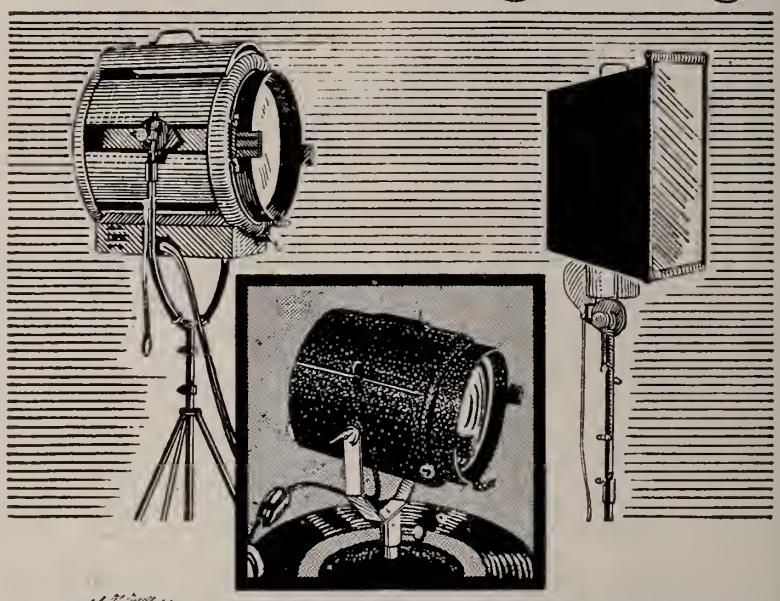
This is Raj Kapoor with a smile of cynicism in "Gopinath", the forthcoming social of Shanti Lok Chitra.

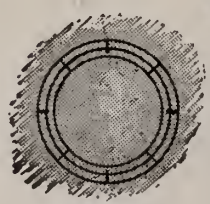
tradition of Elizabethan drama, has cheap comic scenes in between the movingly emotional sequences, soliloquies, prologues and choruses. Judged from the standards of modern realistic, psychological plays, it is an old-fashioned melodramatic tear-jerker. It is the rich, resonant Shakespearean language, the wealth of his imagery, the sweet, smooth flow of his verses, that give literary distinction to "Romeo and Juliet" or any other of the old master's plays. After Hollywood had tampered with the classic dialogue in several previous film versions of Shakespeare's plays, it was M. G. M. that did full justice to the old Bard in their version of "Romeo and Juliet" (starring Norma Shearer and Leslie Howard) by presenting his dialogue in its original glory. Kamal Amrohi who has written the Hindustani version for Nargis Art Concern, is no Shakespeare, not even an Agha Hashr, but still he tries his best to render into chaste Urdu the delicately-worded lines of Shakespeare. His dialogue would have been more appreciated (particularly in the North, as the language has an Urdu bias—in keeping with the period atmosphere of the story) but for the fact that they have not been recorded so well and the re-recording with the background music track has made matters worse.

INDIFFERENT TECHNIQUE

This brings us to the matter o technique. It is most unfortunat —almost inexecusable—that in picture of such dimensions an pretensions, the technique shoul be so shabby. While some scene no doubt, have been photograph ed with artistry and imaginatio others have been just 'murdere by flat lighting or newsreelis outdoor photography. The re

Planned Lighting





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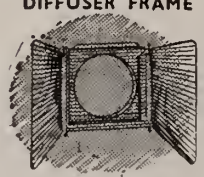

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BAA

cording is even worse and re-recording makes many a dialogue inaudible or at least incomprehensible. Processing is bad and even the release print had scratches and pin-points galore.

The sets, particularly those shot in Prabhat, are solid, massive and impressive, but there are occasional hopeless patches—like the plain, modern, cheap-looking door of Juliet's otherwise beautifully—designed room! Generally, the picture suffers from lack of care in the matter of details. Music is another department to which no particular attention seems to have been paid. Husanlal and Bhagatram may be all right for ordinary socials like "Aaj Ki Raat" and "Heera" but certainly a better music director was required for a picture like "Romeo Juliet". The songs are well-written, no doubt, but the tunes are cheap and jazzy—and hardly in keeping with the dignity, sobriety and period atmosphere of the story. (Could there be something more incongruous than a rhumba rhythm used for the background music in the grimly tragic death scene?) And yet, except one, none of the songs has the touch of popularity.

Devika Rani of "Mamta" will once again delight her countless filmfans in Diamond Pictures' first production venture, "Anyaya".

TRIUMPH FOR NARGIS

According to Shakespeare, Juliet was only fourteen years old and the fairest girl in Verona—

"O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope's ear;
Beauty too rich for use, for earth too dear!"

It is obvious that no mortal girl can come up to the standard conjured by the poet's fancy. But, nevertheless, Norma Shearer (though twenty years older than Juliet was supposed to be) is generally regarded to have given an exquisite characterization in the M.G.M. film. Nargis, in playing this role, undertook a grave responsibility, for her performance is bound to be compared with that of Norma. There are those who cannot believe that any "native" Indian artiste can ever equal the histrionic achievements of the Hollywood stars but if we get rid of that inferiority complex, one must concede that Nargis comes very near to Norma's high standard of performance. She has the same look of innocence, the same *naivette*, no less dignity and poise, and what she lacks in the veteran Norma's emotional intensity she makes up for her more youthful appearance. With this picture, she takes her place among the best film stars in India.

Sapru (eat eyes and all) is really miscast and has to contend against his looks, but nevertheless his performance is not bad. In some of the scenes he even achieves a measure of valid emotion. The love scenes between the two are played with appropriate restraint and dignity, though (in a tale of classic fashion) a little more fire and intensity was indicated.

Among the other artistes, the old trouper, Sunalini Devi, plays a 'natural' role as the garrulous old nurse, Anwar makes a likeable Mercutio (though he is liable to over-act at times) and Aman, a new-comer, makes a handsome and dashing Tybalt—here is a young actor who deserves a break.

Director Akhtar Husain has tried hard to give a faithful copy of the M.G.M. version and, in view of the comparatively limited resources, his effort and achievement are not negligible. He deserves credit for earnest hard work. But I wish he had not been so obsessed with the Hollywood pattern and had given himself scope for some originality. Hollywood's standards are not necessarily the best in the world—and at any rate, that kind of spectacular production value is out of the reach of even the richest Indian producer. It would have been far better if the director had concentrated on the essence of emotion—the romantic and dramatic core of the play—instead of lavishing so much time, attention and money on sets, costumes and effects. After all, with all its lavishness of technique and production, the Hollywood "Romeo and Juliet", as a classic tale of love, did not have half of the authentic emotion of our own "Devdas" or "Laila Majnu".

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Shyam Scores In "Majboor"

Bombay Talkies Tackle Daring Theme In Feeble Manner

The Bombay Talkies has had several incarnations. There was the old era of the late Himansu Rai when the studio was more like a college for educated aspirants for film fame, where pictures of indifferent quality were produced in an atmosphere of culture in the minor key. His death was followed by the Devika Rani-Mukerjee era which produced the first real box-office hits for this studio—a glittering series of "Bandhan", "Naya Sansar", "Jhoola". After producing the record-breaking "Kismet", the Mukerjee team left the Bombay Talkies to found their own Filmistan, and then began the era of Devika Rani as the undisputed Controller of Production. The Devika era produced another Golden Jubilee Hit in "Basant", besides a number of wishy-washy pictures like "Hamari Baat" and "Jwar Bhata". With fanfare and trumpets of the "Great Mughal" arrived Shiraz Ali Hakim in place of Devika Rani, but could not even complete his own picture and landed himself and the company in debt. The only good thing he did was to engage Nitin Bose to produce "Milan", though the picture was completed after the end of his regime. With the exit of Shiraz came the era of Vadilal Chatarbhuj Gandhi whose first Controller of Production was the commercial artist Meghani. Now, to complete the cycle, the former Bombay Talkies star Ashok Kumar and the former Bombay Talkies sound recordist S. Vachha have returned to take charge of the productions of their old studio. The first picture of this new regime is "Majboor".

UNUSUAL THEME

It is evident that the producers never expected "Majboor" to be anything better than a B class picture, good as a stop-gap only, while better and more ambitious pictures could be planned. The dual task of writing and directing was entrusted to a comparative new-comer, Nazir Ajmeri, who once used to be a character actor in Bombay Talkies. His directorial debut was in "Dawat", a cheap imitation of "Charlie's Aunt", followed by "Keemat" for Kardar which was slightly better and yet nothing to write home about. One could hardly expect him to be asked to produce a Bombay Talkies' picture, immediately following Nitin Bose's production of Gurudev Tagore's "Milan".

And yet writer Nazir Ajmeri turned up with a clever, original and daring theme—a Muslim boy brought up as a Hindu, and unaware of his original birth, falling in love with a Hindu girl, then coming to know of the wall of religious differences that stands between them, rendering him "helpless" (Majboor). This is the first time the hitherto completely taboo subject of inter-communal love has been broached on the Indian screen, and one must give credit to the writer Nazir Ajmeri for handling the ticklish situations very delicately and hinting at the implications in dignified and subtle dialogue. But, either for fear of annoying the orthodoxy of either community, or because of his inherent intellectual feebleness, the writer-director has failed to give a dynamic treatment to this unusual tragic theme. The story is apt to get lost in a double series of boy-meets-girl situations as two pairs of lovers are involved. Nor, as a director, has Nazir Ajmeri succeeded in giving pace and punch to his cinematic narrative which becomes dull and

"MAJBOOR"

Producers:	**Bombay Talkies, Ltd.**
Language:	**Hindustani**
Music:	**Ghulam Haider**
Story and Dialogue:	**Nazir Ajmeri**
Photography:	**Roque M. Layton**
Audiography:	**Sherali R. Pabani**
Cast:	**Shyam, Munawar Sultana, Indu, Sohanlal, Dar Kashmiri, etc.**
Released at:	**Capitol and Kamal, Bombay**
Date of Release:	**14th May 1948**

Directed by:
NAZIR AJMERI

Yakub is unmoved by Sulochana Chatterjee's bewilderment in "Veena", Jagat Pictures maiden production.

patchy at places. There is an over-abundance of footage wasted in the earlier part of the film to 'introduce' the two girls, and as the situations do not even amuse or entertain, it is a sheer waste of celluloid. Even at this stage a little pruning may be helpful.

SHYAM IMPRESSES

While the writer-director must share the credit for the characterization of Chandu, the mischievous village youth, it is Shyam who wins not only our admiration for his acting but also our sympathy for the role that he plays. He has to cover a very wide range of moods and expressions—all the way from frivolity to intense pathos—but he comes out with flying colours. Shyam so far has been classed among the 'promising' artistes of the Indian screen, but one never expected him to be capable of such versatility. With "Majboor", he makes a bid for the front-rank of Indian stardom. Soon he may replace Motilal and Ashok Kumar as the latest matinee idol.

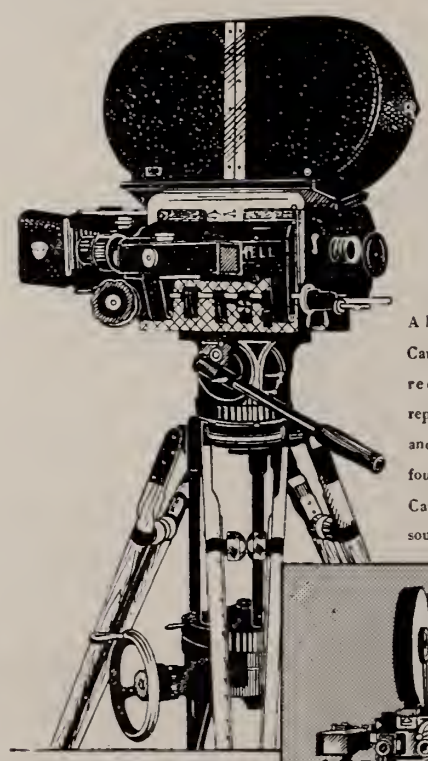
Munawar Sultana, as Lalli, Chandu's beloved, is a good artiste but she gets little scope for her talent—except in the last scene when she gives a memorably classic expression. Indu, as Bala, the foster-sister of Chandu, proves to be pleasantly photogenic though she has a tendency to over-act and to exhibit her youthful curves. Her diction also betrays a touch of crudity. The new-comer, Sohanlal, who plays Bansi, the lover of Bala, is too anaemic and vegetarian-looking to impress as a hero. He will take time to be 'groomed' as an actor. We forget who plays the role of the gigantic wrestler but he has a formidable personality. Darr Kashmiri, as the Jagirdar, is his old stereotyped self.

WANTED BETTER PICTURES FROM B. T.

So far as music is concerned, this is not one of Ghulam Haider's "hits". Barring a couple of tunes, the songs are just routine stuff, and certainly expected a far better score from a veteran hit-maker like him. The "Angrezi Chhora Chala gaya" song, however, will definitely click as it has a popular and timely political slant as well as a lively, entertaining tune.

The group folk dance composed and led by Prem Dhawan is an excellent piece, refreshingly different from, and better than, the usual filmic dances. One only wishes the scenarist-director had more closely integrated it in the pattern of the plot and used it to heighten the climax. As it is, it has only an incidental entertainment value.

While Nazir Ajmeri's directi may be described as "adequate". not bad but not very good—, a the technique is of a fairly go standard, one must note that t picture does not fully come up the standard expected from studio with the Bombay Talki reputation. As average entertai ment, it is quite good. But t Ashok-Vacha team will have give still better pictures to revi the old glory of the studio th Himansu Rai built.



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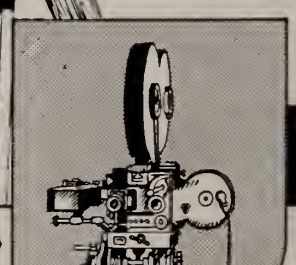

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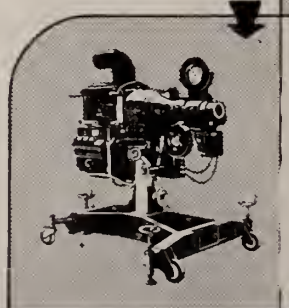

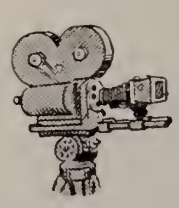

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t Last A Clean Picture From Ranjit

'Piya Ghar Aja" Is An Unpretentious Little Production

t is seldom that a Horse-brand ture from Ranjit is free from ces of cheapness and vulgarity. iya Ghar Aja" is one such rare ture and, since the general oduction policy of the studio nains the same, the credit must to writer-director Prahlad Dutt, e an ace special effects expert s special effects in "Dnyanesh-r" were acclaimed even in Ame-a), then the director of Pancho-costly abortion, 'Shirin Farhad', l, since that set-back, on the njit payroll as director of all-budget pictures. Being an icated and enterprising techni-n, Prahlad has tried to get out the usual Ranjit rut and large-succeeded. But while he has de a clean and wholesome pic-e, somewhat in the Bombay lkies style, he has made it her tame and inconsequential. thing much happens in "Piya ar Aja"—neither in the line of comedy gags though a few feeble ones are attempted, nor in the line of emotional melodrama which also has been tried. The theme of jealousy (the original title "Jalan" was more appropriate) also has not been developed to its full dramatic possibilities.

A PROMISING YOUNG ARTISTE

The story concerns the usual boy-meet-girl situations between a medical student (Karan Dewan) and a lawyer's niece (Meena Kumari) who get married without the consent (but also without the opposition) of their families, and the complications as a consequence of the intensely jealous nature of the hero's sister-in-law who wanted him to marry her own sister. But everything is in a minor key and nothing very exciting or purposeful emerges.

Among the artistes, Karan Dewan looks pleasant as usual—and that's about all. Agha Jan is boisterous as a clownish medico but somehow his comedy misfires this time. Meena Kumari, a newcomer (this is her second picture, we believe), however, impresses one as a promising artiste. She has youth, a naive expression, average good looks and much verve and vivacity. In time to come she may turn out to be a real good artiste. But, meanwhile, she seems to have been taught by someone that "acting" consists of perpetually blinking her eyes, over-working her eye-brows all the time. It is apparent in the picture that she is working hard to "act", to register the appropriate expression, but the tendency to depend on this frantic "eye work" needs to be discouraged if she has to blossom into a real artiste.

Prahlad Dutt reveals quiet competence as a director and gives occasional flashes of his "special effects" (the animated photograph of Agha Jan really tickled us) but he has to be far more careful in the selection of story and preparation of script if he is to make a name as a director of some importance.

"PIYA GHAR AJA"

Producers: **Shree Ranjit Movietone Co.**
Language: **Hindustani**
Story, Scenario and Dialogue: **Prahlad Dutt**
Songs: **Pandit Indra, I. C. Kapoor and A. D. Ashk**
Music: **Bulo C. Rani**
Photography: **D. C. Mehta**
Audiography: **G. K. Mehta**
Cast: **Meena Kumari, Karan Dewan, Aga Jan, S. N. Tripathi, etc.**
Released At: **Central Cinema, Bombay**
Date of Release: **23rd April, 1948**

Directed by:
PRAHLAD DUTT

inawar Sultana and Muradkhan are having an unpleasant domestic ment in "Meri kahani," Super Team Federal Productions' maiden social directed by Cameraman Keki Mistry.

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OUR REVIEW

Two Flops From Filmistan

"Do Bhai" Is Silly Nursery Tale
"Leela" The Umpteenth 'Triangle Stuff'

Having achieved an unexpected success with the jubilee runs of "Sindoor" and "Shehnai" successively, the Filmistan bosses probably thought they could afford to give a couple of flops as well, so that people may not forget that they are still capable of producing cheap stuff. Their latest productions, "Do Bhai" and "Leela" almost vie with each other in worthlessness, but it must be said to the credit of Gyan Mukerji that in "Leela" he has at least given a tolerable story, while Munshi Dil, who is responsible for both the story and the direction of "Do Bhai" has given the silliest imaginable nonsense which cannot pass even as a nursery tale.

DO BHAI

One finds in "Do Bhai" things that are improbable and impossible in ordinary life. The picture, however, is not based on an ancient legend, for if such was the case one would believe the princess of a ruling Indian chief getting married secretly to a common man in the street. Based on a wrong foundation altogether, the story of the picture is stupid, illogical and boring. Munshi Dil, in his enthusiasm for making it as absurd as possible, has not forgotten to resort to the old time methods of screen story-writing obtaining about 20 years ago in the days of the silent pictures when a screen story usually consisted of something of everything —love, warfare, mystery, murder, vendetta, etc. etc. After "Leila Majnu" we definitely expected something better from Munshi Dil, and if he is capable of giving stories like that of "Do Bhai" only, it would be advantageous both to the Munshi and the film industry if he gave up story writing altogether.

"DO BHAI"	
Producers:	Filmistan Ltd.
Language:	Hindustani
Lyrics:	Raja Mehdi Ali Khan
Music:	Kumar Sachin Dev Varma
Photography:	Shankar Narain
Audiography:	Navin Zaveri
Cast:	Kamini Kaushal, Ullhas, Rajen Haksar, Paro, etc.
Released At:	Novelty Cinema, Bombay
Date of Release:	2nd April, 1948
Directed by:	MUNSHI DIL

Recruit N. Renukanath, c/o Shri B. K. Nair, Mazdoor Manzil, Parel, Bombay 12, is 22, has played roles in Telugu as well as Hindustani stage plays and been awarded cups and medals for good acting.

He has failed equally in directing the picture and in choosing the cast. Ullhas who plays the young man of 22, is too old and too fat and bulky now to play juvenile roles and Rajen Haksar has perhaps yet to be taught the alphabet of film acting. This boy has wooden features which are incapable of registering expression. When dressed in royal robes of the heir-apparent to an Indian state he cuts a sorry figure, but that is quite in keeping with what Vikram Kapoor as the ruler himself looks like—a cowherd of Kathiawar!

"LEELA"	
Producers:	Filmistan, Ltd.
Language:	Hindustani
Story:	Uma Devi
Dialogue:	Rajendra Shankar
Lyrics:	G. Nepali and Q. Jalalabadi
Music:	C. Ramchandra
Photography:	Shreekant
Audiography:	J. B. Jagtap
Cast:	Shobha, Kanu Roy, V. H. Desai, Sunalini Devi, Veera, etc.
Released At:	Roxy Cinema, Bombay
Date of Release:	17th April, 1948
Directed by:	D. N. PAI

WERE THE CENSORS SLEEPING?

Strangest among the characters is the daughter of the Diwan of the state, played by Paro who gives a few dances with the fullest exhibition of her breasts—dances that would do credit to a "tamasha" girl, but certainly unbecoming the daughter of the highest dignitary of a state. When, however, we look at the Diwan himself and find him resembling a Bombay victoria driver, we can forgive his daughter giving such inviting demonstration of her bubbling youth. We cannot, however, forgive the Censors for passing those dances wherein the exhibition of Paro's mammal glands is carried beyond the limits of decency. The dances are crude, inartistic and almost verging on vulgarity.

The picture has a few songs nicely worded and well-set to music and that is the only relieving feature of an otherwise silly, boring and meaningless picture. And while there is nothing to find fault with the technical work, there is nothing worthwhile on the other hand to mention about the performance of any of the artistes —not even Kamini Kaushal, an otherwise intelligent star, who appears to have worked in the

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Directed by

HIDAR SHARMA

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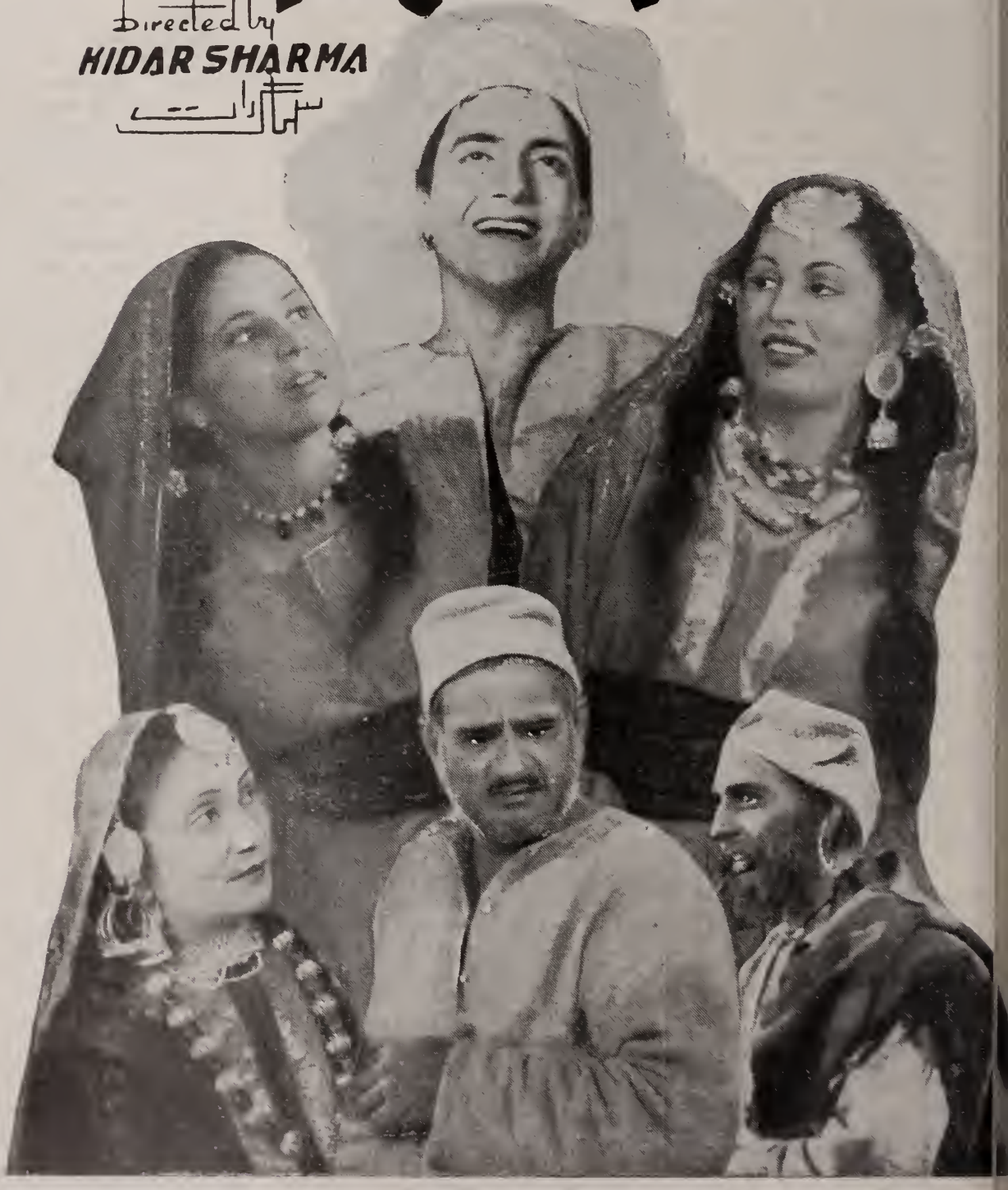

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Leading a band of young enthusiasts, Shanta Apte proudly holds the National flag in "Mandir", Bhoomraddi Productions' maiden social booked for the Swastik.

picture without her heart in it. The picture has no box office value and nothing to benefit either the distributors or the exhibitors—least of all the spectators.

"LEELA"

Altogether different from "Do Bhai" is Filmistan's other picture, "Leela", Gyan Mukerji's parting kick to the company, unfolding for the ten thousandth time on the screen the hackneyed story of two girls falling in love with the same boy, and each of them resigning the boy in favour of the other in turns—something that never happens to any one in real life.

"Leela" is the story of a Zamindar's son again, this time the zamindar's son Naresh being a doctor of philosophy and a great research scholar devoted to the study of ancient Sanskrit literature. He is sought after by a sophisticated dame, Mrs. Lal, as a suitable match for her daughter Indira, but in her efforts to bring these two together, Mrs. Lal, inadvertently and in spite of herself, also introduces another girl, Leela, to the scholar and the scholar finds a soft corner in his heart for Leela in preference to Indira.

The story then develops in accordance with the usual, unwritten, yet universally accepted code of story writing for the Indian screen. The two rival girls race for the same youth, but as Naresh has already got a leaning towards Leela, she appears to be almost about to win the race when intrigues and misunderstandings creep in just in time to persuade her to give up the effort and leave the field open to her rival, Indira. At the eleventh hour, however, Leela suddenly comes from obscurity wherein she had disappeared and then it is Indira's turn to make the grand sacrifice and thus there is a victory of "true love" over "arranged matches" and Naresh lives happily ever after with Leela, to pursue his research in ancient Sanskrit literature.

The story is simple, unimaginative and unconvincing. An effort has been made to make it entertaining with the stage sequences played by Shobha and other artistes who go on staging a drama of a magician's daughter and a prince which is both stupid and boring, notwithstanding some good songs and tolerably good dances by Shobha.

Kanu Roy playing Naresh, the doctor of philosophy and the research scholar, cuts a sorry figure as the lover who does not know love making. Shobha in the role of Leela, the amateur and afterwards professional stage girl, gives fairly good performance while Veera as Indira fails to impress altogether.

Very appropriate performance comes from Agha Jan, playing the proprietor of a professional dramatic company, while V. H. Desai, cast as a Shastri devoted to the study of the scriptures fails to give the humour expected of a veteran comedian. There is nothing remarkable about the performance of any other artiste. The dialogue is tame and stereotyped.

Some of the songs are nicely worded and sweetly tuned but they fail to become catchy. Music is good throughout but does not help the picture which is altogether a mediocre production at the most. It is, however, a clean picture, free from anything nearing vulgarity anywhere and as such safe for all classes of spectators, who, however, may not find much entertainment therein, or any enlightenment. It is a purposeless picture adding to the vast number of films once seen and readily forgotten and never remembered afterwards.

Recruit Tilak Kapoor of 24, Prithvi Raj Road, New Dehi, is 23, 5'-8", has acted in College theatricles and can sing quite well.

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There is the story of a junior press reporter who was sent out to cover a political meeting and report it in three columns. When he wrote out the full report it came to only two columns. As he had nothing more to write about the meeting and still had to complete the third column he added to his report the story of a theft that had taken place in a remote village some time back and made up his three columns.

Something like this can be said of the story of "Arsi" which very nearly ends with the interval. But the story writer had to give material enough to cover 10,000 odd feet of film and as he had no incidents to add to the original story he made a new one altogether after the interval with a new hero and heroine, leaving in the background the leading pair of the picture. Thus we find practically two stories in "Arsi", one relating to the love affairs of Ramesh and Arsi and another to that of Ashok and Sharda.

It is, as usual, a "triangle" story. The village zamindar's son, Ramesh (Al Nasir) falls in love with a poor farmer's daughter (Meena), who bears the strange name of "Arsi". The girl is later coveted by no other man than the zamindar himself and thus the father of the hero becomes his rival. Failing to get the girl's hand from her father, the farmer Bansi, the zamindar gets Bansi driven away from the village, with his daughter and a little son, Ramoo, and soon after Bansi dies. Arsi, who had been presented with a gold-framed mirror by her lover Ramesh, tries to sell that mirror to buy some bread for her little brother. She is accused of having stolen the mirror, is taken to the zamindar where a fight ensues between the two and in that fight Arsi, a frail girl of about 16, actually kills the elderly, well built, sturdy zamindar with a table knife! She is sentenced to 14 years' imprisonment. Her little brother is taken away by her lover Ramesh and Arsi goes to serve her term.

The little brother grows, goes to college and falls in love with a class mate Sharda, and ultimately marries her. Arsi too, comes back after serving her term and is engaged by her lover Ramesh as a maid-servant and they too, in due time get married.

It is a meaningless, worthless story at that and unnecessarily prolonged throughout, without rhyme or reason. And it is the same old old story of the "boy meets girl" pattern.

"Arsi' is however, different from other pictures of its pattern inasmuch as while other pictures have a somewhat tolerable beginning and get boring later on, "Arsi" begins right away with boredom.

"ARSI"

Producers:	Jeevan Pictures
Language:	Hindustani
Songs and Dialogue:	Sarshar Sailani
Screenplay:	M. R. Bhakhri
Music:	Lachhi Ram and Shyam Sunder
Photography:	Prakash Malhotra
Audiography:	K. L. Sharma
Cast:	Meena, Al Nasir, Ajmal, Asha Posley, Cuckoo, Pran, etc.
Released at:	Majestic Cinema, Bombay
Date of Release:	10th April, 1942

Directed by:
DAWOOD CHAND

Sasha Soboley, child star of the famous Russian film "Glinka"

Recruit M. S. Rajput c/o Contractor G-447, D. A. V. College Road, Rawalpindi is 21, 5'-8", has experience of college theatricles and is anxious to play on the screen.

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Screenplay, Songs, Direction

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P. DIVECHA

Sound recording

CHANDAR SHEKHER

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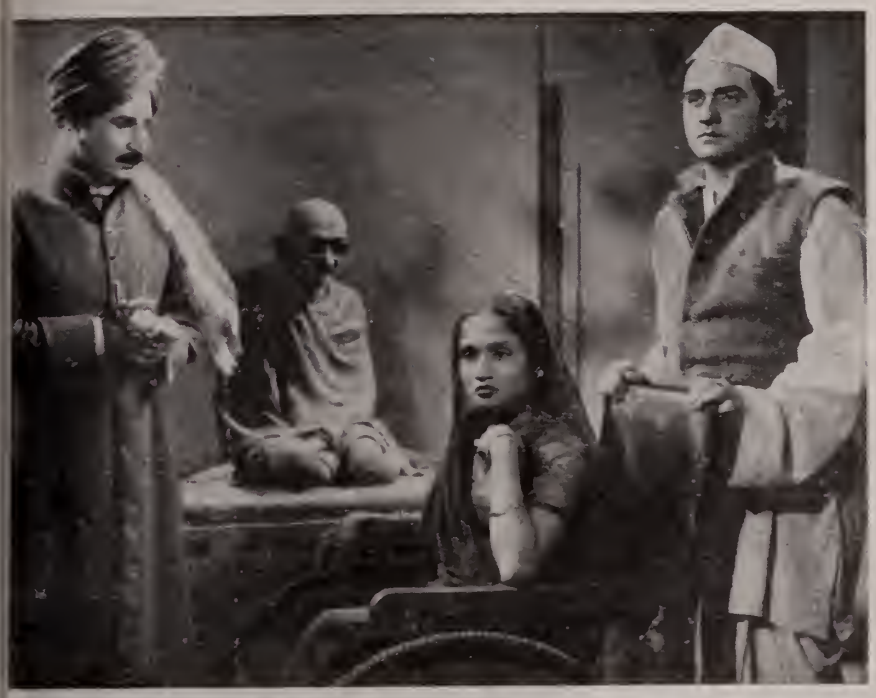

apru, Dar Kashmiri and Amanibai appear to be seeking solace in a puzzled moment from the Mahatma's idol in Jivan Kala Chitra's maiden production. "Hua Savera".

nd continues to be boring uniformly till the end.

There are several points in the ory impossible to understand, ich as the utter inability of the rmer Bansi to pay his debt to the amindar when his daughter has a ch wardrobe and jewellery which ould be envied by an aristocrat's ife. It is also difficult to understand why Ramesh, who was convinced of the innocence of Arsi id not make any effort to save er from fourteen years' imprisonment and equally difficult is to nderstand why Ramesh who had aited for 14 long years for Arsi o return from jail after serving er term, instead of straightaway narrying her should engage her s a maid-servant in the house nd go on making love to her secretly.

WHAT ABOUT IT, CENSORS?

The only outstanding feature of he picture is the dance by Sharda Asha Posley) who is shown as a ollege girl participating in the ollege dramatics. Nowhere has ny one yet seen a college girl iving such vulgar and nauseating demonstration of her limbs rom the collegians' amateur stage. t was not so even during the "satanic" British raj. College dramatics have always been dignified and decent performances with an extraordinary degree of reservedness in acting etc. as they are generally performed before highly respectable audiences of professors, scholars and ex-students of colleges holding places of honour and respect. Is this dance any indication of what college dramatics would be like in future under the Congress Raj? This dance is an insult to college education and should be forthwith cut out from the picture.

Al Nasir and Meena have given very tame, hackneyed and stereotyped performances. The artiste who plays Ashok (presumably Ram Lal) has ugly features and repulsive looks and is not at all fit for screen work. The others are just as bad as they could be. No one impresses with his or her performance at any time.

A movement of the different limbs of her body by Cuckoo, accompanied by some noisy music and a boring song which, for courtesy's sake is called dance, is crude and vulgar and can never please any one with any taste for art. If it is inserted in the picture to please the pit class spectators, the producers should now be disillusioned, for even with such a terrific attraction, the houses were never even half full during the last three of the six weeks' run at the Majestic.

The picture has no other distinctive attraction—not even a good dialogue nor a good song. It adds to the vast number of flops in which our film trade abounds.

Baby Nanda and Shanta Apte in Bhoomraddi Productions' social, "Mandir", directed by the late Winayak.

Produced by: N. MOHAMMED — Production: G. AHMAD

With :- JYOTI, S. MAZHAR, ZAIBUNISSA, SIKANDAR and K. SABIR

Music:- GOVIND RAM — Audiography:- SOTTAN GHOSE — Story & Dialogue:-AHSAN RIZVI

Photography:- P. ISAAC — Songs recorded by:-B. N. SHARMA (Eastern Studios, Bombay.) — Songs:- MAJROOH SULTAN PURI & BEHZAD LUCKNOWI

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PICTURES IN MAKING

M & T FILMS, Ltd. (Bombay)

Going ahead with activities in all the different branches of the industry, production, distribution and exhibition, the M. & T. Films Ltd., are making rapid progress. Their new studio at Andheri is now completely renovated and equipped with all the modern requirements in machinery and material.

Two pictures of the company, "Delhi Darwaza" and "Ghunghroo" which went on the sets in April last are making steady progress under director Aspi Irani and Manibhai Vyas respectively. The story of "Delhi Darwaza" is written by R. S. Chaudhari while Mulkraj Bakhri gave the story for "Ghunghroo". Snehprabha Pradhan, Aga Jan and Wasti are the stars featured in the pictures, and the casts include many other well known artistes.

One more picture being now produced at the M. & T. Films' studio at Andheri is C. R. Productions' "Phoolzadi" directed by Hari Singh.

FAMOUS PICTURES LTD. (Bombay)

Combining both production and distribution of pictures, in its activities, this well known concern is now well ahead with its production No. 6, yet unnamed, which is being produced under the leadership of producer D. D. Kashyap. Directed by O. P. Dutt, the picture has a rich cast of artistes like Suraiya, Manorama, Yeshodhara Katju, Gope, Gyani and Rehman.

Shooting of All India Productions' social picture "Pugree", is also going on at the Cadell Road Studios. The picture is being produced by Arora and features Kamini Kaushal, Shashikala, Gope, Dixit and Wasti in important roles. Another picture under production at the studios is a biographical short called "Bapu ki Amar Kahani", giving some glimpses of Gandhiji's life.

"Dhanyawad", Kalpana Pictures' maiden social, will soon be released by Famous Pictures. The story for the picture is written by Rai Kinikar, and songs and dialogue by Ramakant Chowdhary. The cast led by Hansa, includes Jagirdar, Sajjan, Agha and Lalita Pawar. The picture is directed by Jagirdar and photographed by Hardeep.

SHANTI PICTURES (Bombay)

"Kuchh Naya", produced by Kantilal Acharya and directed by Minu Muzumdar, who also wrote the story and directed the music of the picture, is now completed. This maiden production of the company is reported to be a very good first attempt by all those who have seen trial shows of the picture. It is a novel experiment in many ways, has a novel story, new stars, new technique and new musical tunes, justifying the picture's title.

Ramesh Arora and Sudha Rao lead the cast which includes Ramesh Sinha, Purnima Chaudhary and R. S. Dube with several other chosen artistes.

"Wohi-ka-Wohi", the next production of the company which went on the sets a few weeks ago, is rapidly progressing under Ninu Muzumdar's direction. Music for the picture is also entrusted to him and with his flair for novel tunes and newer melodies, Ninu is expected to make a good job of it.

SHANTI LOKCHITRA (Bombay)

This new producing concern has completed its first production, "Gopinath" starring Raj Kapoor with Tripti Mitra and Latika. Written, produced and directed by Mahesh Kaul, "Gopinath" has a delicate love story as its theme with good songs and drama. The

"Glinka" a Russian picture, to be released through Diamond Pictures Ltd., has many such moments of suspense and dramatic climaxes.

MARRIAGE & HANGING
GO HAND IN HAND ?

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RIVAJ

ISWARLAL, PARO, MUBARAK

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IN THE FINAL STAGE — **APALA** A Historical Romance

UNDER PREPARATION — **SATI NARBADA** A Mythological

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— For Bombay Presidency Bookings —

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The Story of Love-lorn Hearts
Told in the lilt of Lyrics.

Starring: **AKHTARI, AMARNATH, ASHA POSLEY**

A Kuldip Picture. *Direction:* **Dawood Chand**

Shortly to be released.

BASANT PICTURES' First Jungle Picture

MALA THE MIGHTY

Next change at the Taj Talkies

— For Bombay Presidency Bookings —

BASANT FILM DISTRIBUTORS

136, GIRGAUM ROAD, BOMBAY 4.

hanta Apte bids goodbye to Shahu Modak and others before being aken to prison as a revolutionary in Bhoomraddi Pictures' "Mandir".

oducers are confident about the ccess of their first attempt.

LMISTAN LTD. (Bombay)

Their latest release, "Sajan", arring Ashok Kumar with hana is now on the screen of e Novelty and reported to have hieved good popularity. The xt one, "Shaheed" is booked to released at the Roxy after the nning picture. "Shaheed" is lmistan's ambitious picture with e story of the 1942 "Quit In-a" movement as its theme and th a cast of as many as five ars—Kamini Kaushal, Dilip umar, Chandramohan, Leela itnis and V. H. Desai.

Three more pictures are now der production at the company's dios at Goregaon, so far titled. Two of these are most complete and the third one nearly half way through.

The company has been steady producing picture after picre and introducing new faces, w directors and new technins. In its forthcoming pictures so it is introducing a couple of w artistes.

ATAN PICTURES (Bombay)

"Kajal" the maiden production this concern was released at oxy last month. The picture is orted to have been popular at lcutta, Lahore and Karachi and the company has paid one month's salary as bonus to the technical staff of the Shree Sound Studios and some other members to celebrate its success in those places. Coolies, watchmen and labourers of the studios also received presents in cash.

JAGAT PICTURES (Bombay)

"Veena", their maiden production is already completed and censored and is awaiting release. Arrangements for the territorial distribution of the picture are also now completed.

A private show of the picture was held in Delhi when press representatives were invited and those who saw the picture are reported to have liked it, and feel hopeful about its success. Hemavati's dances, Yakub's comical antics, good performance by Sulochana Chatterji, Veera and Rehman and the musical score provided by Anil Biswas were very much appreciated. The picture will soon be released at a prominent theatre in Bombay.

The executives of the company are now busy with the paper work of their production No. 2.

DAWOODBHAI ESOOFALI (Bombay)

"Dharkan", directed by Zahur Raja and featuring Jyoti, Zahur Raja, Misra etc., released through this firm of distributors, had a good run at Kamal Talkies, Bombay and several other key stations.

ORIENT SOUND STUDIOS (Bombay)

This company's first production entitled "Gulshan" is complete and awaits release. It is reported to be a romantic drama with gypsy background. Produced and directed by Rafiq Razvi, "Gulshan" stars Sofia, Mumtaz, K. Ravindra and Raja in the leading roles. Dialogue and songs of the picture come from the pen of Abid Gulrays.

Their second picture, "Jannat" is now nearing completion. With Rehana in the title role and Hamid playing the hero, "Jannat" has a cast containing S. Raj, Anwari and Pratima Malhotra. It is written and produced by M. K. Chhibber and directed by Murtuza Changezee, and Hanuman Prashad is directing the music.

SHAH PRODUCTIONS (Bombay)

Their maiden picture, "Do Kaliyan" in Hindi, is now ready for release. The story of the picture deals with the life of a Devdasi. It is written by V. S. Sukhthankar, the well known Maharashtrian writer who wrote the story of Ramshastri. It is directed by Raja Paranjpe, and P. Shankar is responsible for the music direction. The cast of the picture is headed by Saroj Borkar, Shalini and Chandrakant Gokhale. The picture's Marathi version entitled "Balidan" is already having a good run at Poona.

DIAMOND PICTURES LTD. (Bombay)

This enterprising firm of film distributors are shortly to release some Russian films, which have been very popular in Russia and other countries.

Their forthcoming production is "Anyaya", produced and directed by J. S. Casshyap. Misunderstanding created in some quarters by the news that Devika Rani is starring in the picture is already cleared by the company. The picture is only a novel experiment in production. Pieces from some of the Bombay Talkies' old picture starring Devika Rani

PARTICULARS:—

AKASH CHITRA

FAMOUS CINE LABORATORIES & STUDIOS LTD.,
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ave been chosen, joined up and dited in an intelligent manner so s to evolve an entirely new pic- ure which is named "Anyaya".

/ARMA FILMS (Bombay)

The distribution rights for Oriental Pictures' maiden pro- luction "Sohag Raat" having been ecured by this firm the picture vill soon be released through hem. Produced from a story vritten by F. A. Mirza and V Sharma the screenplay, dialogue nd songs for the picture are vritten by Kidar Sharma who is lso responsible for its direction. t stars Begum Para and Bharat Bhushan with Gita Bali, a new Discovery who will make her first ow to filmgoers in "Sohag Raat".

MOHAN PICTURES (Andheri)

As many as four pictures are ow under production at the stu- Hios of this well known producing oncern. They are, (1) "Jadui Angoothi" directed by A. M. Khan and starring Anil Kumar, Husn Ara and Devraj; (2) "Jadui Shehnai" starring Prakash, Amir Karnataki, Shanta Patel, Leela Pande, Devraj and Rafiq and Ansari, comedians; this picture is being directed by Naseem Saddiqi (3) "Ratan Manjari", directed by Nanubhai Vakil and (4) "Jadui Sindoor" also directed by Naseem Saddiqi.

Recruit Lajpat Rai Khanna, of the Punjab National Bank Ltd., 8, Underhall Road, Civil Lines, Delhi, is 20, 5'-6", speaks Hindi, Urdu, Hindustani, is a good singer and knows swimming and cycling.

NAVYUG CHITRAPAT LTD. (Poona)

Their forthcoming release "Phool aur Kante" is reported to be a new type of psychological picture with a new technique in direction. It stars Lalita Pawar and Salvi in the leading roles with Saroj Borkar, Mohan Saigal and Sha- lini in the support. Achyut Ra- nade directed the picture.

Their next production called "Sajan-ka-Ghar", starring Jairaj and Ranjana with Vasant Thengdi and Kusum Deshpande is nearing completion.

BHOOMRADDI PRODUCTIONS (Bombay)

Their maiden picture "Mandir", directed by the late Winayak, is scheduled for release at the local Swastik Talkies after the running picture. It stars popular artistes like Shanta Apte and Sahu Modak in the leading roles with Salvi, Baby Nanda, Lata, Jaimala, Vijaya, Samson, Janki Dass and Winayak himself providing the support. B. V. Bhoomraddi pro- duced the picture.

T. K. SCREEN CLASSICS (Bombay)

Director Kumar Menon has already completed the company's first picture "Batohi", starring Indu Paul, Krishna and Beena Paul with Bharat Bhushan (of "Mahatma Kabir" fame) and Sapru in leading roles. Kesari too has an important role in the picture. S. K. Paul is responsible for the music direction of the picture and is reported to have given some new and catchy tunes to the songs.

R. K. FILMS (Bombay)

Distribution rights for "Aag", the maiden ambitious production of this concern for C. P. C. I. are already purchased by Mes- srs. Bharati Film Distributors at a fancy price. Raj Kapoor, the producer of the picture, who also directed it and plays the leading male is now busy negotiating deals for distribution rights for other territories.

Recruit Jayant Kr. Mohapatro, B Sc. (Hons.) of 6, Prof. Ojha's Lodge, P. O. Mahendru, Patna, is 19, 5'-6", knows Hindi, Bengali and singing and has acted in school and college dramatics.

Starring Nargis and Kamini Kaushal with Raj Kapoor in the leading roles, the picture has a big cast of reputed and popular artistes. According to authentic reports the picture is expected to be a first class production. Its release at Bombay, Calcutta and several other key stations is ex- pected to take place simultane- ously in a short time.

NAV BHARAT PICTURES (Bombay)

They have completed "Didi", their maiden picture, a social musical starring Ranjana and Chansham. The title role of Didi is played by Shobha Rani. The picture introduces a new talent Charubala, who plays the role of the heroine's sister—written by Pandit Girish, the picture is be- ing produced by V. N. Sinha and directed by Mukund M. Masure- kar.

Producer Dr. V. N. Sinha has an enthusiastic programme before him and has already launched the production of the company's second picture.

AKASH CHITRA (Bombay)

Akash Chitra, a new film pro- ducing concern has been floated

by Mr. Lall and under its banner he has started the shooting of his maiden social "Lal Dupatta". Madhu Bala is playing the female lead and the cast includes renowned artistes like Sapru, Ullhas, Ranjit Kumari, Kesari and Rajan.

"Lal Dupatta" is progressing fast at the Famous Cine Laboratories and Studios, Mahaluxmi. The picture is expected to be rich in music and entertainment. It presents a story based on new ideas. Ranjit Kumari gives some good dances in the picture which will be ready for release by the end of June.

The paper work of Akash Chitra's "Desh Drohi" alias "Ghaddar" is going on at full speed. There is every hope of its going on the sets during the month of June.

SHREE RANJIT MOVIETONE CO.
(Bombay)

Mr. Chandulal J. Shah who had been to Geneva, as a member of the Indian delegation to the International Conference on Freedom of Information, arrived in Bombay by a TWA plane on 20th May, 1948. He was received at the Santa Cruz aerodrome by the Ranjit staff and friends.

Ranjit's romantic social "Piya Ghar Aja" starring Meena Kumari, Karan Diwan, Agha Jan, Usha, S. N. Tripathi, and Roopa is now in the second month at the Central. It is directed by Prahlad Dutt.

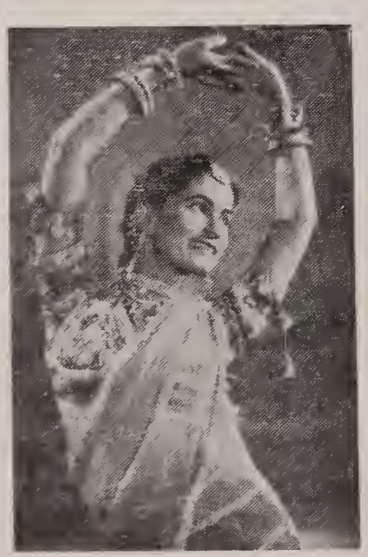
Another social "Phoolwari", starring Khurshid, Motilal and Dixit will shortly be released at the Dawlat Talkies. It is directed by Chaturbhuj Doshi. "Bhool Bhoolaiya", a musical comedy is on the sets and Director Taimur Behramshah is fast progressing with it. Agha Jan, Zeb Kureshi, Bhudo Advani and Pessi Patel lead its cast.

Director Ramchandra Thakur is busy with "Jai Hanuman", a mythological picture, starring S. N. Tripathi, Kailas, Babu Raje, Nirupa Roy and Keshav.

"Mitti Ke Khilaune", starring Nigar and Karan Diwan is now in the editing rooms. It is directed by Prahlad Dutt. The following pictures are now ready for release: "Bichhade Balam", "Kaun Hamara", "Lakhon Me Ek", "Dunia Ek Sarai' and "Pardesi Maheman".

ASSOCIATED PICTURES
(Calcutta)

Associated Pictures will shortly present "Sabyasachi" named after the hero of the famous novel of Saratchandra, which records the struggle of the revolutionaries of India who had often failed but never owned defeat, who with religious zeal fought oppression and political injustice and stood their ground in the teeth of inhuman suffering and the fear of annihilation. Right through this stirring story of grim and relentless war waged against British Imperialism, runs an undercurrent of romance which gives relief to the atmosphere of suspense and makes it rich, mellow and human. This fine blend of the grim reality of life with the romantic makes "Pather Dabi" a unique novel. Well known in Bengal by the name of



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STORY FULL OF SUSPENSES ★ SONGS FULL OF ENCHANTMENT

SHAH PRODUCTIONS' MAIDEN HIT

DO KALIYAN

Story—V. S. SUKHATANKAR ★ *Producer*—G. M. SHAH
Directed By—RAJA PARANJPE
Dialogues—FARUQ SIDDIKI & I. B. TABASSUM
Songs—I. B. TABASSUM & IJHAR MALIHABADI

FOR WORLD RIGHTS WRITE TO— SHAH PRODUCTIONS
18, MAHATMA GANDHI ROAD, POONA 1.

Bhudo Advani is complacent over some matter that is probably worrying Khurshid (Jr.) and Altaf in "Basant Panchami", Parker Films' maiden production.

Agardoot" the team of technicians engaged for "Sabyasachi" includes the well known cameraman Bibhuti Laha, sound engineer atil Dutta, Sailen Ghosh, a specialist in laboratory work, Bimal Ghosh, a production expert and antosh Ganguli.

Those who saw a preview of he picture have expressed their atisfaction for the way the direcors have succeeded in picturising aratchandra Chatterji's great ovel.

Music for the picture was irected by Robin Chatterjee. he cast includes Kamal Mitra, Iira Misra, Paresh Banerjee, andhyarani, Bipin Gupta and estodhan.

VERSHINE PICTURES (Bombay)

Bhagwati Productions' maiden cial "Rivaj" produced and irected by Ishwarlal, is ready r release. Paro, Ishwarlal and Iubarak play the stellar roles, hile Revashanker, Bhagwandas nd Jillubai form the supporting st.

The next production which is earing completion is "Apala" a istorical romance, starring Ishrlal and Paro. After the comletion of Apala, Ishwarlal will andle a mythological subject named "Sati Narbada"; the paper work of this picture is ready.

All these three pictures will be distributed throughout the Bombay Presidency by Messrs. Evershine Pictures.

BASANT FILM DISTRIBUTORS (Bombay)

Mr. Sadashiv Rao Kavi, of Basant Film Distributors, has bagged the distribution rights of Kuldip Pictures' musical social "Papiha Re" for Bombay Presidency. The picture stars Akhtari, Amarnath and Asha Posley. It is directed by Dawood Chand (the director of "Arsi") and has some nice Punjab music.

Basant Pictures' mythological production "Rambhakta Hanuman" is rapidly progressing on the sets. Directed by Homi Wadia, the picture stars Trilok Kapoor, Tripathi and Joshi in the principal roles.

Their first jungle picture, "Mala the Mighty" is booked as the next change at Taj Talkies, while the next jungle thriller, "Tigress" is making quick progress in shooting.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

The maiden production of this newly started concern, titled "Meri Kahani", is being directed by cameraman Keki Mistry and produced by Sharaf at the Central Studios, where it is making rapid progress. It has a big cast of well known artistes like Surendra, Munawar Sultana, Pratima Devi, Leila Kumari, Sanobar, Ramesh Sinha, Santosh Kumar, Bhudo Advani, Murad Khan and Waskar.

Wahid Qureishi wrote the dialogue and songs for the picture while the musical score comes from K. Datta (Koregaonkar).

Offers are being received for the distribution rights of the picture from various territories.

Salvi wants to know if Lalita Pawar was the real culprit—a scene from "Phool aur Kante", Navyug Chitrapat's forthcoming musical social.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

"DON'T WASTE, PLEASE"

"It was the pride of the producers of the Tamil Film "Chandralekha" to print the picture in fifty copies and screen it at fifty theatres all over Madras Presidency. The same procedure has been adopted by the Jupiter Pictures, who have made about thirty prints of their new release, "Abhimanyu". Thus a sort of competition is going on among producers in Tamil Nad, to print as many copies as their bank balances would allow them and release them at the maximum number of theatres. But it is a miserable fact, which experience has clearly shown, that many copies of even the best pictures of the past are lying idle within the safe-vaults of the distributors.

"From the National outlook too, this is no doubt an unhealthy and anti-social competition. Even the food for the common man is measured and given in these days and we are taught through posters in public places that we do much harm and injustice to the one in need, if we waste or over-consume any food. In spite of the heavy shortages of food grains, our Government are not in favour of spending away their foreign exchanges on food, as there are other things which are more essential for the progress of our country.

"Mr. S. S. Vasan himself has once said that the field for Tamil Pictures is too narrow and little, comparatively to that of Hindi Films, not to speak of English Films. But then, where is the necessity of printing so many copies of one and the same picture? Can't they run successfully with a limited number of copies throughout the Presidency in a few months, just by curtailing the number of weeks to run in every city, during the first release? This sort of rationing the number of days, say for three to four weeks in a place, could give the producers much benefit in the first run itself, contrary to what they may think. There may also be an urgency among people to rush for the picture, lest they may miss it. Further more, they can expect a good collection during the second run also.

"Last of all but not the least, they need not waste the precious cine film, which another poor producer is longing for."

T. R. R. Swamy.
ROBERTSONPET.

WHAT PRICE PATRIOTISM?

"Recently I had been to a local picture-house. I am a newcomer to this place and it was my first visit to this unfortunate one. What I witnessed here was not only shocking but also very disgraceful to our country. After the picture was over "Bande Mataram" was being played. Morally as well as socially the whole of the audience ought to have stood up, but to my utter dismay as soon as the picture was over people began to leave the hall and by the time the national song was over hardly ten or fifteen remained in the hall, while the four anna class was altogether empty. Praised be the above mentioned gentlemen—worthy patriots as they are—who have such a high civic sense."

ROORKEE. *Gajendar Singh*

WHAT A RAILWAY STATION!

"Have you ever come across a Railway Station without a Station Master, porter, Pan-vendor, a waiting passenger, or at least a tonga? If you have not, you can see it in Firdaus Art Productions "Shanti". Was it a Railway Station or a way-side inn?"

T. Satyanarayana Rao
KURNOOL.

EXPLAIN THE DANCES

"The other day I went to see "Kalpana" produced and directed by Uday Shanker, the famous dancer of international repute. I doubt whether this picture will be a financial triumph to the producers, but it is admitted without doubt that this picture is a challenge to our old producers such as Shantaram, Devki Bose and Barua who have been in the field since the birth of the film industry and have failed to give us a neat picture like "Kalpana"

Cuckoo leads a folk dance in Ratan Pictures' maiden release "Kajal" now running at the Roxy.

hy? Because they are afraid take risk. Uday Shanker has ne it and his "Kalpana" will be nembered for a long time for its nple story of every day life and artistic values.

"This picture is so real and tistic that it needs no com-nts, but it would not be out of ace if I say that I could not low like many others, the bril-nt dances performed by Uday d his equally talented wife. It uld have been much better for e producers to publish a pam-let explaining the significance each dance. This would have eatly helped the spectators to low the dances and through em the picture itself. I hope at Uday Shanker will promptly spond to the request of millions his admirers."

EW DELHI. *K. N. Raizada.*

XPLOITING THE TRICOLOUR!

"Flag of a Nation is the sym-l of its power and prestige and it is in our case too. The Tri-lour (as adopted by C. A.) is e 'Chihna' of our honour. As ch, in no case should it be ex-oited as a means to extract oney. But, alas, this is not so.

"Lately, added to the black list such exploiters are some of our m magnates who, as a class, e already notorious for the lack scruples where money is the al (as money seems to consti-te the supreme creed of their e). They are pushing our flag to the films ("Sajan" for exam-) without rhyme or reason, only trade upon the sentiments of llions of our people. Nowhere ve I seen the Union Jack, or r that matter, flag of any other tion, used for such obnoxious rposes. And, in the face of it, w belittling does it look, this ading of our National Flag, the nbodiment of our Nationhood!

"It is painfully degrading to e the depths to which our direc-rs and producers have sunk. hey have forgotten that screen supposed to uphold high and fty the banner of a Nation. It high time they are told not to ifle with this emblem of our nour."

EW DELHI. *Ratan Chand Jain.*

"NATIONAL ANTHEM"

"When I had the opportunity of going through the book on "India Divided" by Rajendra Prasad, it is pointed out by Mr. Durani that "Bande Mataram" the national song of our dominion, has a symbol of the restoration of Hindu Sovereignty and hatred of Muslims. I wonder now why India which denies itself to be Hindu Raj should stick to "Bande Mataram" as its National song which annihilates the different

ZENITH

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DISCRIMINATING MEN

Each Zenith watch is a worthy example of the finest craftsmanship; slim and elegant, with unquestioned accuracy day in and day out. Businessmen and sportsmen prefer Zenith, for here is the watch of renowned reliability yet moderate in price.

FOR THE SPORTSMAN on left—No. 1364 'Sporto'—shock proof and protected against dust. Chrome plated case with steel back—luminous figures and hands. **Rs. 147/-.**

FOR THE BUSINESSMAN on right—No. 1234 distinguished model with chrome plated case and steel back. **Rs. 171.**

Similar models to No. 1234 with various styles of non-luminous dials and small second hand, **Rs. 170** and **Rs. 171.** With sweep second hand **Rs. 180** and **Rs. 184.**

FAVRE-LEUBA

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communities of India other than the Hindu.

"In theatres as well as on public occasions the National Anthem played and sung is 'Bande Mataram'. India attained her Independence not through the efforts of Hindu community alone but also by the co-operation of Parsis, Sikhs, Christians, and others, even to a little extent Nationalist Muslims. Considering India as one nation wherein every man irrespective of caste, creed or community possesses a legal right in moulding India's future it would be wise if the authorities concerned would take some interest to replace 'Bande Mataram' immediately, in the common interests of all."

POONA. *A. Viswanathan*

WHAT PICTURE WITHOUT KISS?

"I read with great disappointment in a Marathi Magazine the proposal of Mr. V. Shantaram regarding the eradication of kissing scenes in English pictures shown in India.

"I would like to express my opinion on the above proposal. It is really pernicious to delete such scenes from the pictures. Why should he object? I was really startled when I read the idiotic idea of Mr. Shantaram. What objection should there be in seeing English pictures which give us the most romantic ideas by showing kisses on the screen? How did this idea strike his mind now?"

POONA. *S. L. Unawane.*

A.I.R. LANGUAGE

"Ever since the partition of India took place, a great many changes have taken place in this country. One is the language used in the news broadcasts from the All India Radio. Formerly, the language used was Hindustani, easy to understand for an ordinary man. But now, instead of Hindustani, pure Hindi mixed with big Sanskrit words is spoken which one can't understand, but still, it is called by the radio authorities as Hindustani. Hindustani is a simple language which everybody can understand and is spoken by the majority of the masses. On the other hand, only 'Pandits' use Hindi. The Government is doing injustice by using Hindustani and speaking Hindi. Is the Government not bold as to declare Hindi instead of Hindustani in all the news items or if it is, Government wants to keep the masses in the dark. Well, Mr. Patel, I wish to bring this fact before the Government through your popular columns."

DELHI. *J. N. Tawakle*

Tara Devi, a new comer to the screen, makes her debut in "Jeevan Jyot" Suresh Pictures' forthcoming release.

BAD TASTE

"The average cinegoer is definitely showing a bad taste in pictures these days. A first rate picture like "Hamrahi" ran at a local cinema house for a week only, while pictures of comparatively inferior qualities like "Amol Ghadi", "Dulha" and "Gunghat" could run here for weeks together. Even stunt pictures like "Chabuk Sawar" had a better record. It was because of the fact that the general public like appreciated and applauded such pictures.

"But the public alone cannot be blamed for it. The responsibility is equally shared by the producers and the directors. For the last few years they are producing rotten stuff and are taking advantage of the inflationary conditions spreading in the country. There is no dirth of cinegoers specially because of the inflation which has given some more money in the hands of the public. On the other hand the producers too here, by producing bad pictures, deteriorate the taste of the public. Seeing the same quality of rotten stuff in a large number of pictures, the general public—except a very few—have lost the interest for high class intellectual pictures."

PATNA. *Amar Nath Kapoor*

STOP BEGGARY

"In almost all Hindi films beggars are introduced in order to express grief and pathos. Why cannot our producers and directors stop this and try to express the same feeling in a better way? Is it due to the economic problem of India? Or is it because there

e more beggars in our coun-t?"
ASSAN. *G. A. Modak.*

WHY BLAME EDISON!

'I wonder why cinematography came in India at all. Of course, I do not blame Edison for I invented it, after all, with good faith. But it is we who are to blame for the catastrophy that is taking place in our motherland.

'The Indian film producers have produced films of the worst types. They have produced pictures full of vulgarity and lust. And, therefore, the effects and results of these sorts of pictures have been extremely bad especially on the student community. As a student I know better, how they have destroyed the 'morality' in us.

'I have always maintained and will ever maintain that the place of cinematography lies not in entertainment but in educational and for teaching purposes in public life. And certainly this is so true in our Indian surroundings. Instead of entertainment they have ruined us—morally and spiritually. And, may I ask you, Mr. Editor, what is the use of that thing which ruins our character and moral instinct? So many of students go to cinema houses and alas! return as 'broken-hearted lovers'. From a big man down to a street boy and specially the middle class ones and the latter, sing songs of different pictures and you can hear them every time and everywhere. They have nothing to do except the idle talks on 'actors' and 'actresses'.

"In conclusion, I may say that this cinematography must not be allowed, at any cost for public entertainment. Also I would like to request you if I have any power and influence and if you have a soft corner in your heart for those thousands of diseased and suffering students of India who have been waylaid, bewildered by this so called invention by Edison, to cry halt! Of course, I am not one of them. I have long left going to cinema of whatsoever type and it is the 8th year for me without any cinema. And further, I have determined not to go to cinema as an object for 'enjoying' or 'entertainment' for the period—unknown and indefinite to me. Again I appeal to you in the name of those thousands and thousands of students. Beware O Indian film producers! You have slept for long and now wake up. Do not waylay and destroy the soft hearts and minds of young ones—the future leaders of India, if you have any love for Mother India—"our beloved Earthly Mother".

KASGANJ. *Kailash Chandra.*

VERSE OR WORSE?

"Recently somebody gave vent to his 'woe' that the price of "filmindia" was a bit too high. Do not at all believe the fellow! The magazine is the product of your brains and is invaluable. I am pained when someone compares its price to what the wonderful mag contains. I had better quote myself here:—

"Oh, how much I adore your mag:
My comrade since many years past;
Best from the very outset,

Special Contradiction By DIAMOND PICTURES LTD.

We wish to correct a mistake by our Publicity Department, with regard to our advertisement concerning Madame Devika Rani in FILMINDIA, March, 1948 issue, and also to some unauthorised write-ups, and news items appearing in the Press to the effect that Madame Devika Rani has staged a come back to the Films, and that Diamond Pictures have presented her in a Film and that she has been directed by Mr. J. S. Casshyap. The aforesaid news is completely incorrect, and we express our apology to Madame Devika Rani, and to the Public for this rumour which we contradict emphatically.

For **Diamond Pictures Ltd.**

Manager.

Bombay,
Date 30th April, 1948.

Yet each issue better than the last!"

Omesh Chandra Whig
NEW DELHI.

MISS INDIA OR MISS FILMINDIA?

"I have a vague remembrance that during the pre-war days some agencies with ultra-modern views in some of the western countries conducted annual competitions to select the best woman and man in the country and name them as Miss England etc. Don't you think it would be very good if this is introduced in our country?

"I do not find any other agency better fitted for the purpose than "filmindia".

"This is sure to go a long way in encouraging beautiful bodies among our men and women and unearthing hidden beauties and athletes. It will give an impetus to the popularity of "filmindia" and help film-folks find fresh faces.

"To start with a countrywide publicity be given to the competition in newspapers as well as the Radio directing all the competitors to send copies of their latest photographs for a preliminary selection. After all the 'rabbits' are thus eliminated, the rest appear before the selection committee personally at Bombay for the final selection, which may be held amidst a big and sensational gathering.

"The winners are titled 'Miss India' and 'Mr. India' and may be awarded a liberal prize by "filmindia" or by a film-tin-God.

ANANTAPUR. *M. Rukmani.*

HERE IS GRATITUDE

I

"I do not often see your magazine but someone has been kind enough to send me a copy of the article entitled "Ingratitude in Excelsis" as appeared on page 13 of your April issue.

"I write this to say that I should be very pleased indeed to associate myself with any scheme whose object will be to perpetuate the memory of an old colleague and a very dear friend, the late Mr. D. C. Shah".

BOMBAY. *N. J. Hamilton.*

II

"The article entitled "Ingratitude in Excelsis" in your April issue has been read with interest, and whilst noting that the criticism is directed against the film industry generally I would like to draw your attention to the fact that so far as the "National Standard" and "Sunday Standard" are concerned, the position held by Mr. D. C. Shah as Film Advertisement Representative has been officially handed on to r. Shah's brother, while his nep w Mr. H. L. Shah carries on in e same relative position as bef re viz., as contact man.

"We have lost Mr. D. C. Sha 's invaluable services as Film E i-tor, but we have at least ensu d that Mr. D. C. Shah's family is provided for within the scope of our powers.

BOMBAY. *F. Hil .*

They bring delight on the wings of
ROMANCE ★ MUSIC ★ COMEDY—
MEENA KUMARI, KARAN DIWAN
with AGA JAN, USHA & ROOPA
in
RANJIT'S
Social Hit
PIYA GHAR AJA
Directed by: **PRAHLAD DUTT**

2nd Month at
CENTRAL
A Western India Theatres Ltd. Release.

AT HOME AND ABROAD

FURTHER FILM FIRES

I

New Delhi, April 19.

A film godown at Chandni owk was completely gutted on e morning of Sunday the 18th. ie fire is reported to have ori- nated from a defective electric ring in a room where the prints id other combustible material d been kept and instantaneous- spread to the adjoining rooms. was brought under control after hour's fight by the municipal e brigade.

II

Jubbulpore, May 1.

Damage estimated at over Rs. 50,000 was caused by a fire in bbulpore City yesterday when e entire building and machinery the Central Talkies was gutted. hile taking a trial of new films sterday morning, the screen sud- nly went up in flames which ickly spread to other parts of e building. Three fire engines ught the conflagration for four urs before it was brought under ntrol.

III

Karachi, May 2.

With the exception of the pro- tor, all the cinema equipment of the Taj Mahal Talkies, an Urdu Cinema house on Bunder Road, was burnt to ashes when the build- ing suddenly caught fire during the early hours of this morning. It took the fire brigade about half an hour to control the flames. The loss is estimated about a hundred thousand rupees.

IV

Ahmedabad, April 29.

Fire broke out today in the film cabin of the Model Talkies, caus- ing damage estimated at Rs. 40,000.

V

Salem, May 6.

It is reported that some films of four pictures under production awaiting editing were burnt down in a fire yesterday afternoon in an upstairs room of the Modern Theatres Studio, four miles from here.

The local fire service rushed to the spot on information and put out the fire before further damage could be caused.

NO NERVE FOR IT

New York, May 15.

Oscar-winner Ronald Coleman and his wife sailed on the "Queen Elizabeth" yesterday for their first visit to England in 15 years.

Ronald Coleman said he would appear at the London premiere of the film "A Double Life" for which he won the award, and that he was going to Brussels for the con- tinental opening two weeks later. Asked if he was taking the Oscar with him, Coleman replied "I didn't have the nerve to do".

NEW IMPDA OFFICIALS

Bombay, May 8.

At the ninth annual general meeting of the Motion Picture Distributors' Association, held yesterday in Bombay, the follow- ing were elected to the executive committee for 1948:—

Mr. M. B. Billimoria, President; Mr. Kikubhai V. Desai, Vice-Pre- sident; Mr. Harshadrai V. Desai, Hon. Treasurer; Messrs. Chunibhai B. Desai, Jivraj K. Sheth, H. C. Naterwalla, Kevalchand N. Mehta, Dharmakumar B. Merchant, Nanubhai R. Vyas, Dhirubhai M. Mehta and Lalji Hemraj Hari- dass.

NEW EXECUTIVE FOR CEAI

The second annual general meeting of the Cinematograph Exhibitors' Association of India was held on the 6th May 1948. The second annual report and ba- lance sheet and statement of ac- counts for 1947 was adopted. The following have been elected as executive committee members for 1948:—

Mr. B. D. Bharucha, President; Mr. S. G. Patwardhan, Vice-Pre- sident; Mr. A. C. Patel, Hon. Treasurer; Messrs. C. J. Desai, K. N. Mehta, V. A. Mudholkar, D. S. Chumble, P. S. Kuka, K. V. Desai, M. N. Dalal, F. H. Sidhwa, K. M. Modi, Abdul Ali, S. M. Kotwal, D. B. Mehta, M. S. Patel (Co-opted) and Surjit Chhabda (Co-opted).

FILM JOURNALIST BELABOURED

Burbank (California), May 5.

Arthur Day, aged 49, a former cab driver, was sentenced to un- dergo imprisonment for three months for beating Sheila How- arth, 26, British Film columnist for the 'London Daily Graphic.'

Day was found guilty by a po- lice court on an assault and bat- tery charge brought about by Miss Howarth, who flew here from

ıalini has an important role to play in Navyug Chitrapat's forthcom- ing social, "Phool aur Kante".

England after being sub-poenaed by Burbank authorities. She has also filed a 100,000 dollar damage suit. She testified that Day called her a "British film tramp—a cheap little bum", struck her and threw her from his cab last August. Ever since, she said, she trembled when she saw a yellow cab.

VAN WINKLES AWAKE

Bombay, May 4.

The recent outbreak of a fire in the Chowpatty Chambers at Sandhurst Bridge which was suspected to have been caused by the combustion of cinematographic film, is the subject of three resolutions tabled for discussion by the Bombay Municipal Corporation.

Mr. Rohit M. Dave, (Socialist) by two resolutions, demands an inquiry into the fire at Sandhurst Bridge and the laying down of a policy whereby licences for the storage of inflammable articles may not be granted in buildings, parts of which are occupied for residential purposes, and, if such licences are to be granted, to ensure that the inflammable material are stored in completely fire proof rooms in places equipped with fire extinguishing appliances.

Mr. Homi J. H. Taleyarkhan demands that the Municipal Commissioner be requested to consider and report on the desirablity of laying down a policy whereby storage of combustible material in residential houses and areas is to be prohibited.

"INSIDE THE ATOM"

Moscow, May 2.

Pamphlets and films on the atom are among scientific works to be seen by the Russians this year. The State Publishing House, it is announced, has just issued a publication on "marked atoms", one of a new series of popular scientific pamphlets.

Among popular scientific films to be produced this year is one entitled "Inside the Atom".

JUST LIKE PAKISTAN

Karachi, May 10.

To the existing four annas per foot duty on foreign films, Pakistan in its first budget added two annas extra.

The American Motion Picture Corporation and British film producers having refused to pay this additional import duty, no more foreign films will now be shown in Pakistan and from the next week all cinema houses in Pakistan will be showing Indian pictures only.

Distributors and proprietors of cinema houses now find it impossible to recoup their Pakistan duty expenses which on one film alone often amount to Rs. 1,500.

FILM WRITERS FINED

Washington, May 21.

John Howard Lawson and Dalton Trumbo, writers of film stories, scenarios and scripts, who were involved in some alleged communist activities were sentenced to one year's imprisonment and a fine of 1000 dollars each contempt of Congress, after bei denied new trials for which th had appealed.

They were both accused of fusing to tell the House of U American Activities Committee l night whether they were Co munists.

They were both subsequent enlarged on bail pending appea

NEW NAMES

New Delhi, May 11.

It is officially announced th the organisation for producti and distribution of informati films and newsreels which t Government of India are re-est blishing at Bombay will be call the Film Division, Ministry Information and Broadcasting.

TOP-NOTCHER
in to-day's TOILETRY
VITAMINIZED WAX
★ VITAMINIZED WAX —A Tonic Food for the skin and an invaluable aid to beauty—Ideal for Pimples.
★ VITAMINE HAIR TONIC —A sure cure for Dandruff.
VITAMIN LABS OF INDIA LIMITED
BOMBAY LUCKNOW KANPUR
VL/MP(10)

The information films produced
/ the organization will be known
; "Documentary Films of India"
ıd the weekly newsreel "Indian
ews Review". These names re-
ace the old "Information Films
' India" and "Indian News Pa-
ıde" respectively.

BOYS' TOWN FOUNDER DEAD

Berlin, May 15.

M. Edward J. Flanagan, 61-
ear-old founder and head of the
orld-renowned "Boys' Town" for
elinquent youths in Nebraska
ied here, early this morning after
heart attack.

Father Flanagan was in Ger-
ıany as a special adviser on
uth problems.

The life and work of "Boys'
own", ten miles from Omaha,
as the subject of two films re-
ased in 1938-41.

NOT A FILM ACTRESS

Bombay, May 8.

A luxurious bar-cum-brothel
ouse in an imposing palace on
Vorli Seaface, alleged to have
een run by one "Madam Kisho-
", who styled herself as a film
ctress, was raided by the Vigil-
nce Branch of the Bombay CID

An embarrassing moment in the Russian picture "Glinka" to be released through Diamond Pictures, Ltd.

last night. Kishori was taken in custody on two charges, one under the Prostitution Act of 1923 and another under the Abkari Act.

When the accused was produced before a Presidency Magistrate today, the police stated that the accused, a landlady and a cinema actress, residing in a luxurious flat at Worli Seaface was trafficking in girls and that due to the complexity of the case, the police were waiting for a suitable opportunity.

This opportunity was provided by the usual method of sending a bogus customer with marked notes.

The bail application made on behalf of the accused was refused by the Magistrate on the ground that the accused was alleged to be doing business on a big scale and "such nefarious acts are difficult to defeat". Kishori was ordered to be held in police custody for a fortnight.

Ten days after the incident the Secretary of the Indian Motion Picture Producers' Association sent a press note saying the said "Madame Kishori" was not a film actress at all and while there was nothing to prevent anybody ostentatiously posing as somebody else, it is, to say the least, misleading the public and vilifying the In-

An amusing situation from Chitra Productions' unusual comedy, "Aaj Aur Kal", starring Naintara, Shyam and Nita.

dian film industry to flash the news as concerning a film actress.

ENVIABLE HONOURS

Hollywood, May 14.

Darryl F. Zanuck's production of "Gentleman's Agreement" won so many of the Academy Awards that it is fitting that its producer should receive an additional personal honour.

Mr. Zanuck and Lama Z. Hobson, author of the novel on which "Gentleman's Agreement" is based, were awarded Thomas Jefferson prizes for the "Advancement of Democracy" through the writing and making of the film by the Council against Intolerance in America.

Officials of 1000 civic organizations and editors of all newspapers and magazines throughout U.S.A. cast ballots indicating their choice for the Jefferson Awards, which were made in virtually every walk of life.

"Gentleman's Agreement" Academy Awards were fourfold: The film received the coveted Oscar for the best picture of the year; Elia Kazan's direction of the picture was judged to be the best of the year; the role played by Celeste Holm was considred to be the finest supporting role of the year and Dean Stockwell, also in the film, was awarded the Oscar for the best juvenile performance.

Recruit Mahandar Singh, of Majri Colliery, P.O. Majri Colliery, Distt. Chanda is 20, 5'-6", and has played villain's roles in school dramatics.

GOVERNMENT'S SAFETY MEASURE

New Delhi, May 11.

In order to minimise the danger of accidents through faulty storage of films, the Government of India have promulgated rules regarding storage and transport of the film throughout the country as disclosed by an official statement.

These rules called the "Cinematograph Film Rules 1948" specify the precautions to be taken and the necessity for segregation of this highly inflammable material from congested localities. They were gazetted in the Ministry of Works, Mines and Powers notification dated March 23, 1948, and came into force on the date of the notification. The notification was published in the "Gazette of India" on April 3, 1948.

LINDSAY BACK HOME

California, May 10.

Lou Lindsay, film editor on the Charles F. Feldman Group-Orson Welles production of "Macbeth", has just returned from Italy where he had been working with Welles on the final editing of the picture. He brought the completed film with him and it will now be prepared for music scoring at Republic.

HER ADOPTED FATHER!

Bombay, May 14.

A film actress of Bombay, who is alleged to have been offered by her adopted father for prostitution, was rescued in dramatic circumstances in a fashionable quarter of Colaba by the Vigilance Branch of the Bombay C.I.D. last night.

It appears that the actress in question, Ismet Sultana by name, residing in Lentin Court, Arthur Bunder Road, Colaba, was being used for immoral purposes by her adopted father, Abdullah Sindhi.

On getting scent of the "bus ness", the Vigilance Branch de patched a bogus customer to t place last night and a deal w struck with Abdullah to hire t girl out for Rs. 500. On a giv signal, a police posse that w waiting in the neighbourhoo swooped in and, it is stated, fou the bogus cutsmoer and the actre in a compromising position.

The father of the girl was in mediately placed under arrest.

Does your Scalp

show through your hair? It mea the fallen hair is not being replace and that from partial you are headi for complete baldness. Why senten yourself to baldness and the appearan of age when with Kesavardhini y may escape both?

Leaves shed in Autumn are regrow in Spring, but in certain stages of h decay hair once gone is gone f ever. Don't let your hair go but mak it grow instead, with Kesavardhi in time and keep your Youth.

In time—because by delayi Kesavardhini, you delay recovery a provide disease an opportunity complete the havoc—valuable tim you could use in restoring. Don't lo time to give yourself

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BEFORE IT IS TOO LATE!

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A Stirring Tale Of Sacrifice & Devotion

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KAJAL

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M. SADIQ

SHANGRI-LA

Starring:—SURAIYA, WASTI, GOPE, JAYANT, SHARDA,
RAM KAMLANI, ATHAR, AMIR BANO, LEELA & CUCKOO

Music:—GHULAM MOHAMMAD

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A
KAPURCHAND
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Shanti Pictures'

kuchh Naya

PRODUCED BY
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STORY • MUSIC • DIRECTION
BY
NINU MUZUMDAR

STARRING

RAMESH ARORA • SUDHA
PURNIMA CHAUDHARY
RAMESH SINHA • R.S.DU
&
TRIBHUVAN SINHA

ASSOCIATE
G.K.JAGDHANE

OIV ON THE SETS
OHI KA WOHI"

PARTICULARS— SHANTI PICTURES
34, LALLUBHAI MANSION
VINCENT RD. BOMBAY, 14